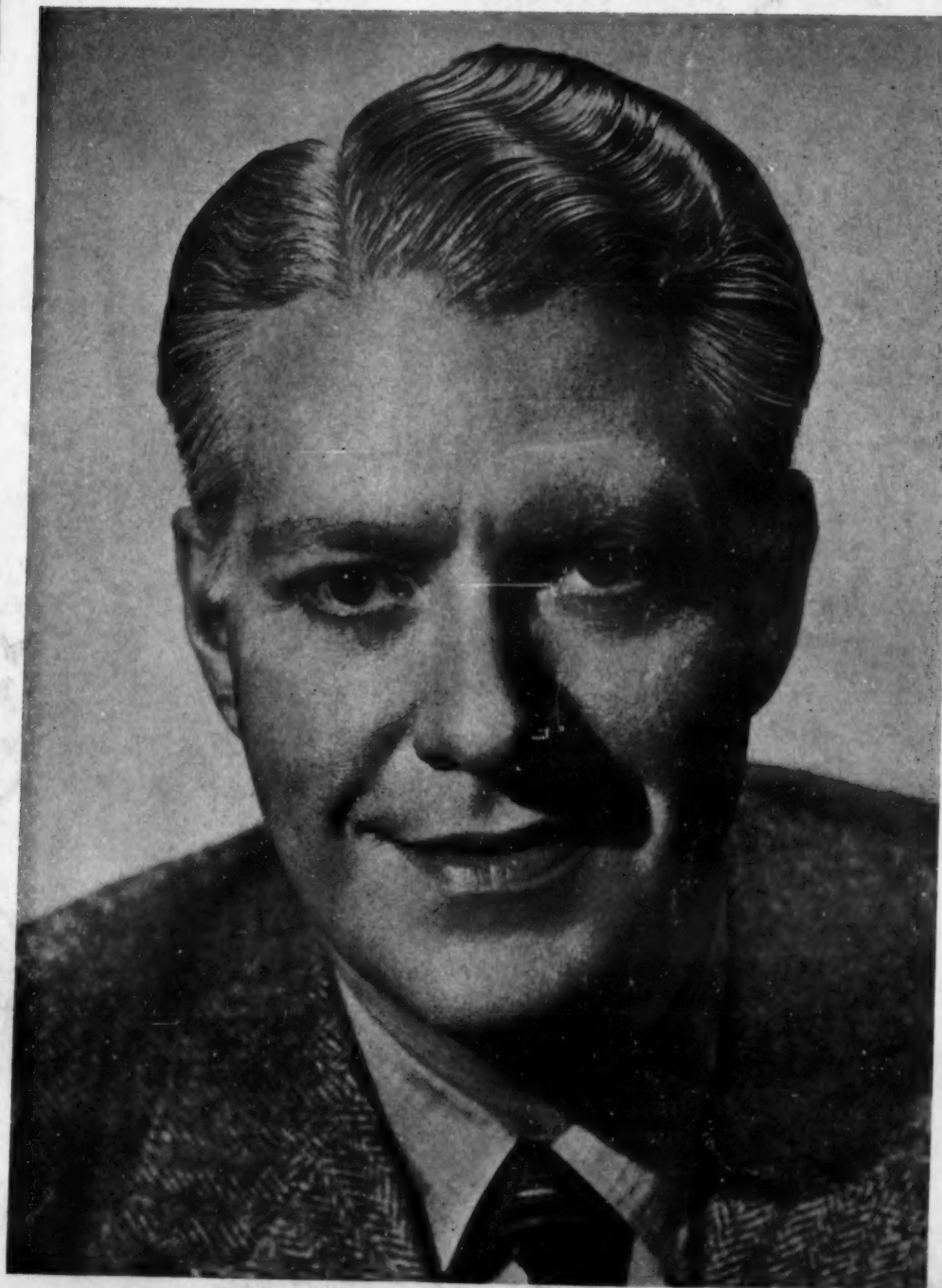


INDEXED

MUSIC & DRAMA

MUSICAL AMERICA

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MURIEL KERR

Acclaimed

IN Amsterdam

● "Muriel Kerr masters the whole gamut of the pianistic possibilities to such a degree as to enrapture her public and keep them in a state of ecstasy. She deserves to find crowded halls at her return—she is welcome. The acclamation was very great."

Algemeen Handelsblad, Jan. 12, 1948

● "An exceptionally gifted pianist who performed Sunday afternoon was the American Muriel Kerr. The fact that Miss Kerr, who possesses a very big technique and who is mistress of a magnificently light touch, is also a great artist, was especially evident through the unusually profound and splendidly built up performance of Beethoven's Sonata Opus 109. Seldom have I heard this music, so tremendously difficult to realize, interpreted in so innermost-felt and deeply-comprehended manner."

Het Parool, Jan. 12, 1948

London

● "The audience at the first London recital of Miss Muriel Kerr was deeply impressed by this American pianist's performance. She gave an admirable reading of Bach's Chromatic Fantasy and Fugue. The brilliant passages of Chopin's Ballade in F Minor were played with dash and gallantry."

Daily Telegraph, Jan. 19, 1948

● "Miss Muriel Kerr, who gave her first London recital yesterday, is an American pianist of outstanding ability, a thoughtful and sincere musician."

Western Morning News, Jan. 20, 1948

AND Stockholm

● "Muriel Kerr treated the Steinway piano with the same divine surety as Apollo his lyre. In playing Chopin she became caressing and romantically dreamy. She is an important artist with a technique which can be compared to many an internationally known master pianist."

Aftontidningen, Jan. 30, 1948

● "Muriel Kerr is the name of a young American lady who on Thursday evening had a performance in the Concert Hall. She is a pianist—and what a pianist! She really knows how to play the piano with brightness. She has a technique which will stand any strain, and a muscular strength which, without forcing, is sufficient for the strongest manifestations of temperament. Muriel Kerr is in other words a real artist, a musical artist, who governs her instrument from within herself, and who clearly knows not only how to balance colors and values, but moreover why she does so. Therefore, it was a stimulating experience to hear her play."

Svenska Dagbladet, Jan. 30, 1948

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In Her First European Appearances



MUSICAL AMERICA

Leading Soviet Composers Rebuked by Communist Central Committee

SERGE PROKOFIEFF, Dimitri Shostakovich, Aram Khatchaturian, and four other prominent Soviet composers were denounced Feb. 11 by the Central Committee of the Communist Party of the Soviet Union, in a resolution charging them with chief responsibility for "the prevalence of the formalist trend among Soviet composers." The complaint maintains that the leading Soviet musicians "are forgetting how to write for the people," substituting "confused, neuropathic combinations" for musical ideas based on "the best traditions of Russian and Western classical music." In addition to those already mentioned, the composers included in the denunciation were Vissarion Shebalin, head of the Moscow Conservatory, Nikolai Miaskovsky, Vano Muradeli and Gabriel Popov. All seven musicians are past winners of the Stalin Prize, and Shostakovich was also awarded the Order of Lenin and the Order of the Red Banner.

Muradeli Opera Censured

The attack was specifically provoked by Muradeli's opera, *Great Friendship*, produced by the Bolshoi Theatre of the USSR during the celebration of the 30th anniversary of the October Revolution. The text of the official Soviet resolution censures the opera on three major counts: (1) The music is "inexpressive and poor," being made up of "combinations of sounds that grate on the ear"; moreover, there is "no organic connection between the musical accompaniment and the development of the action on the stage." (2) Muradeli failed to make use of "the wealth of folk melodies, songs, tunes and dance motifs in which the creative art of the people of the USSR is so rich"; he "scorned the best traditions and experience of classical opera in general and Russian classical opera in particular." (3) The libretto by G. Mdivani, dealing with the struggle to establish Soviet power in the North Caucasus from 1918 to 1920, is "historically false and artificial."

Stadium Plans Announced

THE 31st season of summer concerts given by the New York Philharmonic-Symphony at Lewisohn Stadium will open on June 14. The eight-week season will run until Aug. 7, concurrently with the celebration of the city's golden jubilee.

Dimitri Mitropoulos, Pierre Monteux, Fritz Reiner, Alexander Smallens and Hans Schwieger are among the conductors who have been engaged for the season. In addition to the usual concerts with outstanding soloists, there will again be ballet and opera performances. The opera to be undertaken this summer will be Puccini's *Tosca*.

As in recent summers, regular performances will be given every night except Friday and Sunday, with these two nights kept free for the accommodation of concerts postponed because of rain.

"The Central Committee of the Communist Party of the Soviet Union considers that the failure of Muradeli's opera is a result of the formalist path taken by Muradeli, false and ruinous to the creative production of the Soviet composer," the resolution continues.

"As the conference of leaders of Soviet music conducted by the Central Committee has shown, the failure of Muradeli's opera is not an isolated incident, but is closely tied up with the unfortunate situation in contemporary Soviet music, with the prevalence of the formalist trend among Soviet composers."

The resolution continues by calling to mind the protest in 1936 against Shostakovich's opera, *Lady Macbeth of Mzinsk*. At that time the newspaper *Pravda*, "speaking out upon the instruction of the Central Committee of the Communist Party," warned against the "harm and danger" of the tendency represented by the opera. Despite this warning and later directives, the present resolution maintains, the situation has not changed.

Formalist Trend Denounced

"In the field of symphonic and operatic composition matters are especially bad. We are speaking of composers who confine themselves to the formalist anti-public trend. This trend has found its fullest manifestation in the works of such composers as Comrades D. Shostakovich, S. Prokofieff, A. Khatchaturian, V. Shebalin, G. Popov, N. Miaskovsky and others, in whose compositions the formalist distortions, the anti-democratic tendencies in music, alien to the Soviet people and to its artistic taste, is especially graphically represented.

"Characteristics of such music are the negation of the basic principles of classical music; a sermon for atonality, dissonance and disharmony, as if this were an expression of 'progress' and 'innovation' in the growth of musical composition as melody; a passion for confused, neuropathic combinations which transform music into cacophony, into a chaotic piling up of sounds. This music reeks strongly of the spirit of the contemporary modernist bourgeois music of Europe and America which reflects the marasmus of bourgeois culture, the full denial of musical art, its impasse.

"An essential quality of the formalist trend is also the denial of polyphonic music and singing based on a synchronized combination and development of a number of independent and melodic lines, and a passion for monotonal and unisonal music and singing, frequently without words, which is a violation of the many-voiced music-song structure characteristic of our people, and which leads to the impoverishment and decline of music.

"In defiance of the best traditions of Russian and Western classical music, rejecting these traditions as if they were 'obsolete,' 'old-fashioned,' 'conservative,' arrogantly slighting, as advocates of 'primitive traditionalism' and 'epigonism,' composers who conscientiously try to master and develop



Cosmo-Sileo

HAPPY SEASON TO YOU!

Laszlo Halasz, music director of the New York City Opera Co., welcomes the distaff side of the company's newly enrolled singers. Left to right, seated: Carole O'Hara, Maggie Teyte, Adelaide Bishop and Bette Dubro; standing: Frances Yeend, Marie Powers, Arlene Carmen and Rosa Canario. The season was to open on March 19.

methods of classical music, many Soviet composers, in pursuit of falsely conceived innovation, have lost contact with the demands and the artistic taste of the Soviet people, have shut themselves off in a narrow circle of specialists and musical gourmands, have lowered the high social role of music and narrowed its meaning, limiting it to a satisfaction of the distorted tastes of aesthetic individualists."

After asserting that a tolerant attitude toward this whole viewpoint would lead to "the liquidation of the musical art," the resolution continues by attacking the educational policies of the conservatories, particularly the Moscow Conservatory, of which Shebalin is director. "The students are not imbued with respect for the best traditions of Russian and Western classical music. Admiration for the creative art of the people, for democratic musical forms, is not developed in them."

The situation in Soviet musical criticism is called "absolutely intolerable." Criticism is in the hands of admirers of the "formalistic" composers, the resolution charges. "They eulogize the subjectivism, the constructivism, the extreme individualism, the professional complications" of the music of the composers condemned in the official statement, and thereby assist in promulgating "views and theories harmful and alien to the principles of socialist realism."

The Organizational Committee of the Union of Soviet Composers is likewise blamed for "turning itself into a weapon of a group of composer-formalists" and "becoming a major hotbed of formalist distortions." "The leaders of the Organizational Committee and the musicologists who have grouped themselves around them have been eulogizing anti-realistic, modernistic compositions, not worthy of support, whereas works outstanding in their realistic character, in their at-

(Continued on page 18)

Fritz Reiner Leaves Pittsburgh Symphony

Seeks Change of Scene After
Ten Years—Plans for Next Season
Are Still Indefinite

Fritz Reiner, musical director of the Pittsburgh Symphony since 1938, has announced his resignation from the post, effective at the end of the current season. His plans for next fall and winter are still uncertain. Although a persistent rumor connects his name with the Metropolitan Opera, no contract has been signed for his service. Negotiations for guest appearances with a number of orchestras are in progress.

No permanent successor to Mr. Reiner has been named by the Pittsburgh Symphony. Leonard Bernstein has been engaged as guest conductor for seven weeks, beginning in January.

Bernstein Resigns from City Symphony

Conductor Unwilling to Accept
Reductions in Proposed Budget
—To Be Pittsburgh Guest

Leonard Bernstein, conductor of the New York City Symphony since 1945, has resigned in view of the proposed reduction of the orchestra's budget for the 1948 season. In a letter, the 29-year-old conductor and composer, who has been serving without pay as leader of the City Symphony, explained the reasons for his decision. Despite the enthusiasm shown for the orchestra both by the public and the press, he said, the financial problems have been severe.

"Last season the continuation of the orchestra was made possible," he wrote, "by the unprecedented and generous contribution of \$10,000 by Local 802 of the American Federation of Musicians. This year, according to my information, the union apparently can-

(Continued on page 4)

Bernstein Resigns From City Center

(Continued from page 3)

not see its way clear to repeating the donation. This fact, together with our below-capacity subscription level, would require the budget for 1948 to be reduced.

"Rather than a reduction in budget, I had for three years been looking forward to an expansion, which I feel is now necessary. By expansion I mean an increase in the number of concerts given (with resultant increase in financial security of the orchestral members), an increase in the size of the orchestra and an increase in the length of the season.

"While it is reasonable to expect the usual 10 per cent increase in ticket sales (in line with the steadily mounting attendance records), this would not be enough to guarantee the 1948 season, even with no expansion at all. I have, therefore, tendered my resignation with reluctance and sadness."

Newbold Morris, chairman of the board of the New York City Center of Music and Drama, paid tribute to Mr. Bernstein's services, while reassuring inquirers that the orchestra would not be disbanded. "I, along with millions of other New Yorkers, regret Mr. Bernstein's resignation," he said, "and I still hope he will reconsider it. Mr. Bernstein was the ideal man for us. But there are more conductors without orchestras than orchestras without conductors, and we'll just have to get some one else."

The New York City Symphony was established in 1944 with Leopold Stokowski as conductor, at the invitation of the late Fiorello H. LaGuardia, then mayor. Mr. Stokowski led the orchestra for two seasons after organizing it, giving his services, as Mr. Bernstein has, without pay. When Mr. Bernstein took over the City Symphony he set up a fall season of ten weeks, giving concerts on Monday and Tuesday evenings. During his tenure contemporary music was played in abundance and emphasis was placed upon repeat performances of distinguished works rather than a constant demand for premieres. Mr. Bernstein also conducted many unfamiliar works from the classical repertoire.

The New York City Symphony operates as a private organization, paying rent for the use of the City Center. Its deficit amounts to \$50,000 a year, which is made up from profits from other attractions offered at the Center. Soloists have contributed their services and Local 802 has cooperated to make the project possible. Mr. Morris said that the union was apparently willing to help with the deficit next season.

To Be Pittsburgh Guest

Mr. Bernstein will be one of several guest conductors of the Pittsburgh Symphony in 1949, pending appointment of a successor to Fritz Reiner, who resigned his post some weeks ago. He will give concerts in Pittsburgh for three weeks beginning in January and then take the orchestra on a four-week tour of the south.

Reiner Signed by Hurok and NCAC

Fritz Reiner, noted conductor who resigned recently as musical director of the Pittsburgh Symphony, has been signed by National Concert and Artists Corporation and S. Hurok, who will undertake joint management of his activities. Plans call for Mr. Reiner's appearance next season with leading musical organizations throughout the country.

Mr. Reiner assumed his post in Pittsburgh in 1938. He has conducted the Cincinnati Symphony and opera performances in Philadelphia and New York, and has made frequent guest appearances with major sym-

phony orchestras including the New York Philharmonic-Symphony, the Philadelphia Orchestra and the Detroit and Rochester Symphonies.

Harold Morris Wins Texas Composers Contest

Harold Morris, a native of San Antonio who is now a member of the faculty of the David Mannes School of Music in New York, was named winner of the \$250 first prize award in the Texas Composers Contest, a feature of the first Texas Creative Arts Festival, held in Houston on March 11 through 14. Mr. Morris submitted his Third Symphony in two sections as separate entries in the contest, and received the prize for the first section. The second section was played by the Houston Symphony in Music Hall on March 13 in a Texas Composers concert. The program also included the Overture to The Stranger of Manzano, by Julia Smith; Gulf of Mexico, by Otto Wick; Portrait of Carlos Chavez, by Samuel Thomas Beversdorf, Jr., and Overture for Orchestra, by Louis Gordon. Howard Hanson, director of the Eastman School of Music in Rochester, N. Y., judged the contest and announced the award.

In the portion of the Texas Composers Contest devoted to works of smaller scope, the first prize was won by Laurence Powell, music director of St. Joseph's High School in Victoria, Tex., for his Sonata for Violin and Piano. The second prize winner was Mrs. E. A. Nelson of Wichita Falls, who composed a Suite for Two Pianos. Both works were played March 12 at a program in the Rice Hotel.

Memorial Program Given for The Late Richard Tauber

Tribute was paid the late Richard Tauber at a Memorial Evening in his honor Feb. 15 at the Barbizon-Plaza theater. Emanuel List sang a group of Schubert Lieder, favorites of the late tenor. Mme. Vera Schwartz, soprano formerly with the Viennese Staats-Opera and an associate of Tauber in many operas and operettas, sang a group of compositions by Mr. Tauber himself. Basil Rathbone, who was a close friend of the tenor, delivered the commemorative address. The Players from Abroad performed a one-act play, The Fool and Death, by Hugo von Hofmannsthal. Concluding the program, Mr. Tauber's voice was heard through some of his recordings.

S. Stephenson Smith Named New Editor of Musicians' Journal

S. Stephenson Smith has been named managing editor of the International Musician, official journal of the American Federation of Musicians, according to a recent announcement by James C. Petrillo, president of the Federation, and Leo Cluesmann, editor and publisher of the magazine.



OPERA SINGERS WED

Winifred Heidt, mezzo-soprano, and Eugene Conley, tenor, both members of the New York City Opera company, were married March 9 at the home of friends in Chicago. The two singers met at a concert Miss Heidt gave in Detroit, her home town. They will live in Manhattan.

Metropolitan Opera of New York Sues Chicago Association

CHICAGO.—The Metropolitan Opera Association of New York has filed a suit in Federal District Court in Chicago asserting that there is more than coincidence in the name of the Metropolitan Opera Association of Chicago, which it is claimed was adopted "willfully to mislead the music-loving public." The suit charges that the Chicago organization has been "trading upon the confusion resulting from the names." It lists as defendants Nicola Berardinelli, general manager of the Chicago association; Emmett L. Costello, business manager; and Valia Berardinelli, a director and wife of the manager. David A. Bridewell, attorney for the Chicago Metropolitan Opera Association, said he will file a counterclaim and ask for a declaratory judgment.

\$100,000 Fund Raised by Metropolitan Opera Guild

The Metropolitan Opera Guild held a gala concert on the morning of Feb. 16, in the grand ballroom of the Waldorf-Astoria, for Guild members and several distinguished guests. Metropolitan singers taking part in the concert were Pia Tassinari and Bidu Sayao, sopranos; Cloe Elmo, mezzo-soprano; Ferruccio Tagliavini, tenor; Giuseppe Valdengo, baritone, and Nicola Moscona, basso, with Wilfred Pelletier as the accompanying pianist. A feature of the gala event was an announcement by Mrs. August Belmont, president of the Guild, that the \$100,000 fund required for this year's new production of the Wagnerian Ring cycle has been raised in its entirety.

New Friends of Music Announce Two-Year Plan

The New Friends of Music will present a new two-year planned cycle of chamber music concerts in Town Hall, beginning Oct. 31 this fall, with special emphasis on the rarely-heard serenades and divertimentos of Mozart, along with chamber works of Bach, Brahms and Schönberg. As usual, the concerts will be given on Sunday afternoons at 5:30. Although the New Friends ordinarily make out a schedule only one season in advance, a departure from custom was thought necessary in order to do justice to the vast extent of Mozart's chamber literature.

Hortense Monath and Alexander Schneider will play the Mozart sonatas for piano and violin, and Lotte Lehmann will sing Lieder of Mozart and Brahms. The Brahms cycle will include the three violin sonatas, performed by Adolf Busch and Rudolf Serkin; Leonard Rose and M. Horszowski will play the two cello sonatas. Works by Bach will include the unaccompanied violin sonatas, played by Joseph Szigeti, and the six Brandenburg concertos, played by the Saitenberg Little Symphony.

In honor of Arnold Schönberg's 75th birthday next year, his Pierrot Lunaire will be presented, with Erika von Wagner as the speaker and a chamber orchestra under Fritz Stiedry's direction. Jennie Tourel will sing the new version of Paul Hindemith's song cycle, Das Marienleben, which was originally scheduled for this season.

Ensembles to appear include the Budapest, Busch, Guilet, Roth, Juilliard, Paganini, Pro Arte, Galimir and Hungarian Quartets; the Collegiate Chorale, and the Albeneri, Pasquier and Busch-Serkin Trios. Among the individual artists engaged, in addition to those already mentioned, are John Gariss, Alice Howland and Louise Bernhardt, singers; Nikita Magaloff, Rudolf Firkusny, Erich Itor Kahn and Ignace Strassfogel, pianists; Joseph Fuchs, violinist; Milton Katims, Jascha Veissi and Lillian Fuchs, violists, and John Wummer, flutist.

Metropolitan Will Present Prokofiev Opera Next Season

The Metropolitan Opera Association has affirmed its plan to present Serge Prokofiev's opera, War and Peace, in a concert version early in the 1948-49 season. The work has been under discussion and preparation at the Metropolitan for more than four years. Although its presentation will involve many problems in translation and staging, the Metropolitan feels that the American public should have an opportunity of hearing the musical content of the opera.

Two Apprentice-Conductor Posts Open in Cleveland

George Szell, conductor of the Cleveland Orchestra, has announced that he will appoint two new apprentice-conductors for the 1948-49 season. Applicants must be American-born, less than 25 years old, and have a thorough knowledge of musical theory. Complete information as to requirements may be obtained from the manager of the Cleveland Orchestra, Carl J. Vosburgh.

League of Composers Editor Resigns for Job in Germany

Everett Helm, member of the board of directors of the League of Composers, has accepted a position as Music and Theatre Officer for Württemberg-Baden, under the civilian branch of the Military Government in Germany. Mr. Helm will remain abroad for at least a year, and consequently has had to resign his position as editor of the Composers' News-Record.



Vasa Prihoda, violinist (left), and Gaspar Cassedo, cellist, are in Finland and in good spirits



Arn Giantz
The Medium, Madame Flora (Marie Powers), threatens Toby, the mute (Leo Coleman), as Monica (Evelyn Keller) looks on helplessly, in a tense scene from Menotti's opera

MENOTTI

Opera's Golden Boy

**UNIQUE TODAY
WITH FOUR WORKS
IN CURRENT
PRODUCTION**



Trude Fleischmann
Gian-Carlo Menotti

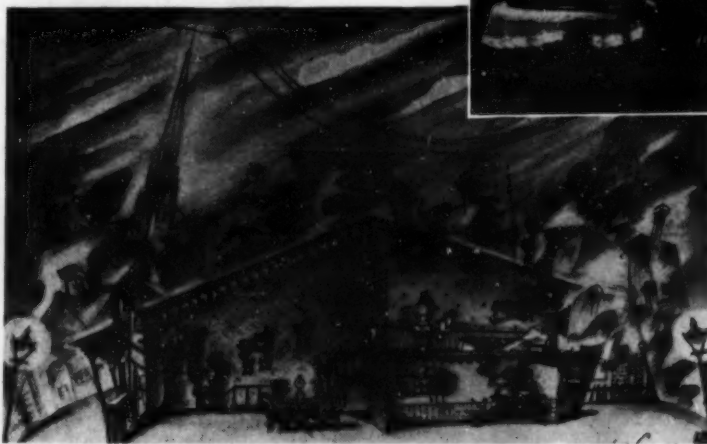
By ROBERT SABIN

WHEN Gian-Carlo Menotti's *The Island God* was being produced at the Metropolitan Opera in New York Feb. 20, 1942, he told an interviewer from *MUSICAL AMERICA* that it was his first tragic opera with the exception of one written when he was 11 years old, in which the entire cast was obliterated by mutual destruction. Making all due allowances for the composer's lively sense of humor, the statement might well be taken at its face value, for opera flows in Mr. Menotti's veins. Born in Italy in 1911, he came to the United States for his musical training, studying at the Curtis Institute in Philadelphia. And it was under the auspices of that institution that his first public success, *Amelia Goes to the Ball*, had its world premiere at the Philadelphia Academy of Music on April 1, 1937, conducted by Fritz Reiner.

This "whimsical satire on women," as the composer called it, was performed by the Philadelphia cast in New York on April 11, 1937, at the New Amsterdam Theatre, and reached the stage of the Metropolitan Opera as early as March 3, 1938. Its popularity was cumulative, and the fact that it was a comic opera saved it from the more severe rigors of a Metropolitan "production." The later fate of *The Island of God* was to prove that the Comic Muse fares much better in our Broadway temples

than does the Tragic, as far as new operas are concerned. Not being of conventional length, *Amelia* was paired with Milhaud's *Le Pauvre Matelot* in its original performance and with the indispensable Paggiacci at the Metropolitan Opera.

Although *Amelia Goes to the Ball* was composed to an Italian libretto (originally titled *Amelia al Ballo*), the English translation of



Max Engel



Grastorf

Miss Todd and Miss Pinkerton in a German production of Menotti's *The Old Maid and the Thief* in 1947. Left, H. A. Condell's sketch for the New York City Opera Company's setting of the opera

Mr. Menotti's text by George Mead, used in both the Philadelphia and Metropolitan productions, was so lively and so clear that almost none of the wit was lost. Whatever awkwardnesses remained were obviated by the composer's talent for setting language and his unerring instinct for underlining psychological meaning in the coloring

of his score. Nor did the fact that the opera was in a sense a period piece, with the Milan of the turn of the century as its locale, in any way limit its contemporary appeal.

Mr. Menotti writes about people in so penetrating a way that one can recognize his operatic characters on any street corner. He is a keen observer of those ageless foibles of humanity which make comedy of any age seem topical. Where else in music would one find so delightful a treatment of the eternal discussion of the weather as in *The Old Maid and the Thief*, when the accompaniment imitates Miss Todd's and Miss Pinkerton's "Isn't the weather awful? Awful! Awful!?" Or the conventional surprise and joy which Lucy displays to Ben when he brings her the appalling "modernistic" statue in *The Telephone*: "Oh just what I wanted!"

In Mr. Menotti's case it is fatally easy to talk of influences. Obviously he has derived much from Wolf-Ferrari in the neo-classic style of his opera buffa. His brilliant harmonic technique reflects the practices of composers as unlike as Richard Strauss, Puccini and Stravinsky. *The Medium* is a

completely contemporary example of "verism" in opera. The Telephone displays an almost dangerous melodic facility. Yet the important thing to remember is that no one else has written operas like Mr. Menotti's. For everything that he has borrowed he has returned far more in the originality of his procedures and the realistic vigor of his characterizations. His eclecticism, like that of Strauss, is actually an element of his style and not a symptom of creative feebleness.

Above all, Mr. Menotti is a workman of the theatre. Instead of writing for the ages he concerns himself with the far more important task of preparing a good show. And those who are inclined to sniff at his works as conceived for ephemeral popularity might well reflect that most of the world's masterpieces, from Shakespeare's tragedies to Bach's cantatas, were turned out in exactly the same fashion, to fill a specific function and to appeal to a definite public.

One of the most amusing aspects of Mr. Menotti's comic operas is the running commentary upon various musical styles which they contain. He is completely at home in (Continued on page 18)



G. Moreschi
Amelia Goes to the Ball (Amelia al Ballo), as given by the Municipal Casino Opera in San Remo, Italy, in 1938



The old Dallas Opera House where the Metropolitan Opera Co., during the Conried regime, presented *Parsifal*. It was also used for concerts until 1911

MUSICAL statistics since 1945 have revealed an unexpected, and even unsuspected, cultural leadership in terms of activity by states. There are, it appears, just two states among 48 with as many as three major symphony orchestras, defining a major symphony as one with a budget greater than \$200,000 a year. The first state is New York with its New York Philharmonic-Symphony, Buffalo Philharmonic and Rochester Philharmonic. Since the NBC Symphony is for broadcast purposes only, it isn't counted. The second state is Texas, the wild and woolly, with its symphony orchestras of Dallas, Houston and San Antonio.

Texas distinction does not actually mean much as intensive musical development. Between Dallas and Houston are 255 miles, between Dallas and San Antonio, 285 miles, between Houston and San Antonio, 220 miles. There are other areas of the same extent in the United States where three and more major symphonies have played for many years—without, however, the enclosure of a single state line.

San Antonio is the capital of what might be called Southwest Texas and Houston of Southeast. Dallas is the center of Northeast Texas, with far more to do with southern Oklahoma and northwestern Louisiana than with the Coastal plain and ranch country.

Additional Symphonic Merit

Unserved, one might notice, is vast West Texas, which both the Dallas and San Antonio Symphonies claim as touring territory. There is in El Paso, however, a symphony orchestra of age and tradition giving a high level of performance under H. Arthur Brown's baton. A symphony orchestra in Amarillo, heart of the Panhandle, steadily progresses under Maurice Barron's direction. Two other orchestras not yet of major budgetary class make themselves heard in crowded central Texas. Max Reiter directs the Waco Symphony along with the San Antonio, and Hendrik Buytendorp has made a *recherche* affair out of the Austin Symphony, an outgrowth of a Park Recreational Project.

Texas' fourth city in population, Fort Worth, has no orchestra and may never have one. The former Fort Worth Symphony, a semi-professional organization headed by Brooks Morris, suspended in 1938. Until that time its activities had paralleled those of a Dallas Symphony of slightly more professional cast. In 1938, however, Dallas came forth with an orchestra of such excellence and a program of such energy that Mr. Morris said, not uncheerfully, we can't match that.

This was not as much of an abdication as it seems. Despite some comical

gestures, a municipal rivalry, Dallas and Fort Worth, with a built-up 32 miles between courthouses, usually can be organized into a cultural unit. When the citizens cease to bother which name designates the activity, they furnish a ticket-buying public of a million persons. Bigger things than Houston and San Antonio can arrange are possible with a constituency of such size.

The Dallas Symphony now gives five subscription concerts in Fort Worth. Twice in its history the Dallas Symphony concertmaster was a resident of Fort Worth, and not a few Fort Worth musicians have found



The Fair Park Auditorium, Dallas, 4,300 seats, where the Dallas Symphony plays weekly and the Metropolitan Opera performs each spring

steady employment in the Dallas concerts. Dallas musicians play when needed in Fort Worth and several are on the music faculties of Fort Worth colleges. People of either city often can drive to the concert halls of the other more quickly than to their own.

Fort Worth has its Civic Opera Association, now in its second year with four productions to its credit, and future plans call for performances in Dallas. In the meantime, Dallasites motor to Fort Worth at 6 P. M., dine on the venerable Seibold's huge steaks, report at the Will Rogers Auditorium by 8 P. M., enjoy the opera, sample Fort Worth's famous after-theater hospitality and get home by 1 A. M.

Both Dallas and Fort Worth have Civic Music Associations started in the same year, 1930. Eli Sanger has headed Dallas' and Malvern Marks, Fort Worth's. For six seasons the membership cards in one association entitled the holder to free admission to the other's events. That bargain, ten to 11 concerts for \$5, had to be discontinued when both associations

Texas Joins The Parade in THE STORY



(Left) Arthur L. Kramer, president of Dallas Grand Opera and also active on directorial boards of Dallas Symphony and Dallas Art Association



Antal Dorati, conductor of the Dallas Symphony since 1945

The late Hans Kreissig, founder and conductor of the Dallas Symphony in 1900

sold out their hall capacities, 2,600 in Dallas and 2,900 in Fort Worth. Both courses sell single guest tickets to out-of-towners, so that there are many Dallasites at all Fort Worth concerts and vice versa.

For open events, both cities depend largely on the same manager, Mrs. John F. Lyons, a resident of Fort Worth who made Dallas the scene of her chief activity until three years ago. The Fair Park auditorium in Dallas has begun to present three to five events a year and has booking

AMERICA at that time took two facing pages to tell about it, pronouncing it the biggest money audience in the history of American concert life.

Not long afterwards Mrs. Lyons began presenting concerts on her own and not the club's behalf. Clubs are seldom in a financial position to meet the vicissitudes of show business. Something typical happened in Dallas. The Schubert Choral Club undertook to give Dallas a token concert life under the leadership of Harriet Bacon MacDonald, director, pianist and teacher. Then Mrs. MacDonald and Mrs. Wesley Porter Mason formed a partnership that lasted 20 years and brought to Dallas almost every great artist of the period except Caruso, of course, who was Fort Worth's panache.

Impresario of Courage

Mrs. MacDonald continued alone for some seasons until her death in the early 1930's. Her last years were marred by fiascos—the Salmaggi Opera company fell to pieces in mid-season; John Charles Thomas refused to sing when his fee could not be paid. Not entirely forgotten were the two decades when she shouldered all financial risks to enable Dallasites to hear Nordica, Eames, Elman, Paderewski, Rachmaninoff, Zimbalist, Heifetz, Farrar, Kreisler, Kubelik, the Scotti Opera company, the San Carlo.

She was another club woman turned impresario who worked more for the love of music than for money. Summer after summer, Mrs. MacDonald capitalized her standing as a pre-eminent Dunning method normal teacher to earn sufficient funds virtually to subsidize the concert life of Dallas.

More successful financially has been Mrs. Edna W. Saunders of Houston, a friend of Mmes. Lyons and MacDonald, who entered the business about the same time. She conducts three series in Houston and is meeting for the first time the competition of a newly organized Civic Music Association. The battle of 1948-49 should be interesting, as Mrs. Saunders' most popular course has long been known as the Houston Civic-Community Association, which rather pre-empted two fashionable names.

Not until Mrs. MacDonald's death did Mrs. Lyons extend her operations from Fort Worth to Dallas. She was welcomed, as there was no other impresario outside the Civic Music

partners in Fort Worth, Amarillo and Wichita Falls. Mrs. Lyons now encounters local rivalry at home, although it is not yet formal or established.

Her services to North Texas for almost 30 years have left a cultural imprint. She has done far more for music than music, as a profitable business, has done for her. She arrived at musical management through club work. She was president and leader of the Harmony Club, and later, president of the National Federation of Music Clubs.

Back in 1920, the Harmony Club had never heard that Enrico Caruso limited his singing to opera. Mrs. Lyons, as club spokesman, journeyed to New York and asked the tenor to give a recital in Fort Worth. He agreed. This, it is said, inspired his long recital tour of that season, the last of his life. Dallas as well as Fort Worth provided the crowd of 7,100 persons assembled in a live stock arena. Gross receipts were \$26,000 at prices of \$2 to \$7.50. **MUSICAL**

"Wild and Woolly" State Boasts of Second Place in Nation's Symphonic Might OF MUSIC IN AMERICA

By JOHN ROSENFELD



McFarlin Auditorium, Southern Methodist University, Dallas, where most Dallas recitals are given

subscription. Under her management, Dallas saw the several incarnations of the Ballet Russe annually, heard Paderewski and Kreisler at biennial intervals, Marian Anderson and everybody else you can readily name.

Activities of the four large cities of Texas always have paralleled. Every ten years the towns inspected their new census figures, were startled to discover they had doubled in size, and took steps to live up to their new look. The professional impresario arrived between 1910 and 1920. Before that an ambitious music teacher with a bank account saved from his \$3 per month per pupil fees and ventured to present a great artist. Often he was impelled by adulation. More often he thought wistfully that a good concert might stimulate musical interest and help his classes.

Paderewski's first Dallas recital at the turn of the century was promoted by a piano teacher, W. H. White, who had met the spectacular Pole in Europe. Later the professionals took over Paderewski, but the pianist remained friendly to White even after the latter retired. If the aging Mr. White could manage it, he was admitted to the private car, the only Dallasite so privileged. If White was ailing, Paderewski would rent a regal limousine and call on him.

Paderewski or von Mickwitz?

One resident he never asked for and who never asked for him was the Finnish pianist and teacher, Harold von Mickwitz, who had come to Texas in 1898 to teach at that excellent seminary, Kidd-Key College, in Sherman, just north of Dallas. A story later confirmed by both Paderewski and Mickwitz was that some years earlier Mrs. Lucy A. Kidd-Key, founder of the girls' school, heard both play in Leschetitzky's Vienna studio and marked Mickwitz for possible addition to her faculty as she found him the more temperate and accurate performer.

In the late 1930's we used to ask Mickwitz, "What if Mrs. Kidd-Key had chosen Paderewski instead of you for Sherman, Texas? You both

wanted to come. What a difference it would have made!"

"There is never a night that I don't ask myself the same question before I go to sleep," Mickwitz responded.

He intimated that he and Paderewski had quarreled in Karlsruhe one summer and that a close youthful friendship had been broken. Dallas newspapers plotted to bring the two men together but the efforts were always futile. Paderewski's spokesman invariably said the master would be happy to see Mr. Mickwitz if Mickwitz would call. Mickwitz invariably replied, "Paderewski knows where I am if he wants to see me."

Mickwitz was something of an international figure himself and his career had its rewards and profits. He left Kidd-Key in 1914 and moved to Dallas, where he taught in the winter. Occasionally he divided his Dallas time with Chicago. He appeared infrequently in recital or with orchestras, but always triumphantly. He was a pianist of poetic feeling, singing tone and impeccably controlled technique. Public playing, however, did not seem to interest him.

Usually he went to Helsingfors in the summer to see his elderly sisters. The outbreak of the war caught him within the range of Russian bombs. Almost 80 and failing, he died on his native soil without witnessing too much of the European tragedy.

Among his hundreds of pupils only Helen Norfleet acquired concert fame. Yet most of the talented pianists of the southwest derive from Mickwitz and studied either with him, a pupil or a pupil of a pupil, and belonged at one time or another to the senior, junior and juvenile Mickwitz Clubs that keep alive his name today.

A comparable influence has been Paul Van Katwijk, dean of music at Southern Methodist University, Dallas, since 1919. He also brought to the southwest a justified reputation as a concert pianist. When at Drake University, Des Moines, Iowa, he had conducted the Des Moines Symphony. He had similar ambitions in Dallas but the position was held by his colleague, Walter J. Fried. Van Katwijk,

however, found many outlets for his energies. He organized and conducted the Dallas Oratorio Society, now being revived after wartime suspension. He was chosen by the former Municipal Music Commission to direct three operatic performances financed by the city.

When Walter Fried died in the summer of 1925 while making plans for great expansion of the Dallas Symphony, Van Katwijk was the choice as a successor. His regime lasted for 12 seasons. Since then he has conducted the University Symphony of Southern Methodist and its oratorios and opera performances. His classes have produced noteworthy pianists, three of whom are currently enjoying Juilliard and other fellowships. He has composed for orchestra, piano and the voice. Once or twice a year he gives a recital that draws a capacity audience.

Carl Venth, 1860-1938, was a native of Cologne, and one of his violin teachers was Wieniawski. He had been concertmaster of the Paris Opéra Comique orchestra, concertmaster for Damrosch and Seidl during the German seasons at the Metropolitan, and had conducted choruses and orchestras in Brooklyn before coming to Texas in 1907. The importation of a musician with Venth's talent and background was another gift to the region of the remarkable Mrs. Kidd-Key and her finishing school.

Venth transferred from Sherman to Dallas in 1912 and for two years had most of the city's music in his own two hands. He conducted the Dallas Male Chorus, which is still active, and the Sängerbund, then a strong organization of German-Americans preserving traditional music at their lodge, the Turnverein or Turner Hall. There were many such Sängerbunds in Texas and their annual conventions during the first part of the century commanded wide public interest. For a Dallas sängerfest, they built a temporary hall seating 4,000, engaged the St. Louis Symphony, under Max

Zach, and Marcella Sembrich, as soloist.

Venth took over not only the two male choruses but also the Dallas Symphony, persuading its backers to put it on a professional basis. Walter Fried, who had been conducting it, willingly yielded the podium to Venth and became concertmaster. That was the spirit of things in those days. Twenty years later Venth had a chance to duplicate the act of self-abnegation. He served Van Katwijk as concertmaster, going from Fort Worth to Dallas several times weekly for rehearsals and concerts. And he was past 70.

Venth could count his pupils by the hundreds. All were capable violinists who graduated from an adored master with trained fingers, sound knowledge and an abiding love for music. Venth's last years were spent in San Antonio, where he taught until within a few months of his death.

Many of Dallas' performing violinists, including the assistant concertmaster of the Dallas Symphony, Zelman Brounoff, were pupils of Walter J. Fried or of his wife, Gladys Wallis Fried. Fried was a native of Milwaukee and had studied violin, conducting and composition in Berlin. His violin "master" was Michael Press.

The Dallas Symphony Mystery

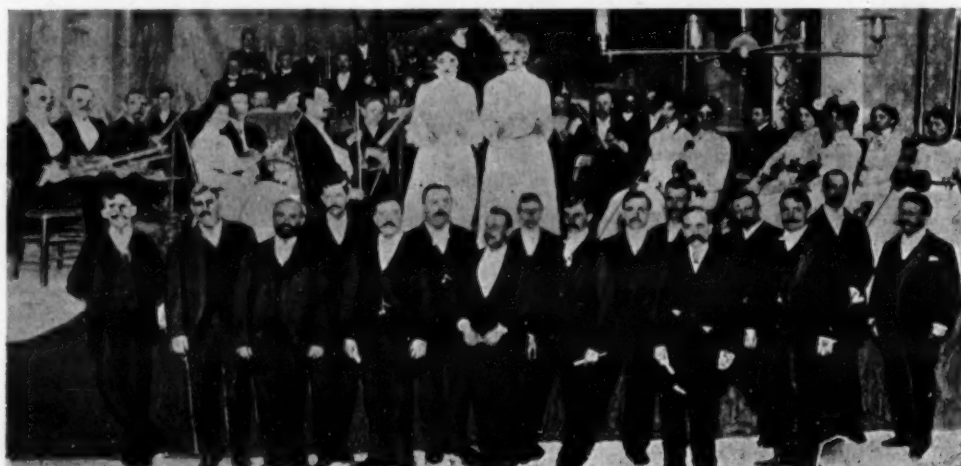
Coming to Dallas in 1904, he found the Dallas Symphony his for the taking. The beginnings of this now honored institution are shrouded in mists. It is conceded that it was the creation of Hans Kressig, a German-born pianist and conductor, who had come to Dallas in the 1880's to give piano lessons to most of its young. The orchestra, which probably played its first concert in May, 1900, was organized by Kressig, who also directed the Sängerbund.

A concert or two a season was all Kressig could manage and pay for, and he gave it up with advancing years. Fried took over, thinking it a stimulus for his violin students. He continued as conductor, giving about three concerts a year until 1912, when he went into Venth's professionalized orchestra as concertmaster.

A serious influenza epidemic and a collapse in the price of cotton due to the European war were too much for Venth's orchestra. It suspended in midseason in 1914. Venth gave up in Dallas and moved to Fort Worth. Fried again fell heir to the orchestra and kept it in rehearsal without public performance until 1918, when he put it on a schedule of four concerts a year. He was preparing to launch a full-size professional Dallas symphony in 1925 when he died.

The patronage of leading Dallas laymen has accounted for the steady growth of concert and opera activity. Kressig's ventures obtained financial support from society leaders, particu-

(Continued on page 50)



The Dallas Symphony at its second concert in 1901, Hans Kressig conducting, with Mrs. Emma Dietz and Mrs. Kreissig as soloists and the Dallas Sängerbund, male chorus

Conversation with CURZON

By QUAINANCE EATON

The British pianist discusses some aspects of artistry

"HOW to define the artist as separate from the man? It seems to me that many artists are cases of split personality," Curzon began. "It may be that the best of the man goes into his art and the dross is left over for 'home consumption'. The case of Wagner is paramount. How could such a man write such glorious music!"

"Perhaps there are two types of artist—those with the split personality who, after their art is served, have little character left over, and those to whom art is but an extension of personality and character—the saints. To me, Paderewski was one of these truly homogeneous persons."

"The true nature of a musician is as hard to describe in words as it is to portray in literature, the theatre or films," we remarked. "Why should this be so?"

"Music, first of all, is a language beyond words," he answered. "You know that it expresses things that could never be said. And to attempt to describe one art in terms of another—to put music into words—is futile."

"The way the cinema (films to you) portrays musicians is utterly ridiculous. Do you remember that scene in *Song of Love* where Clara Schumann cuts short Robert's Carnival to go and feed the baby? Or where she and Liszt hold a little conversation all the time she is playing?"

"Yes, and where her father sits beside her on the piano bench during a concert and tells her when to play fortissimo and how to phrase a passage!"

No "Royal Road"

"They have no idea of the nature of a musician," Curzon agreed. "Another misconception which bothers me is that they convey no glimmer of the hard work involved in being a performer, let alone a composer—the years of work and accumulated experience. I say there is no short cut."

"Another thing that is misunderstood is the tension under which an artist operates," we offered.

"And I can understand why musicians don't always behave when they come down out of the clouds—the tension has been so enormous," he added. "I don't approve of strong drinks, for example, although I take a tot of whiskey as a restorative sometimes after a particularly strenuous concert, but I can understand that an artist has to have some release from being keyed up. However, when it comes to drinking regularly, one loses the responsibility to music—and to one's audiences. They don't get what they've paid for."

"That's particularly true in the case of a singer, don't you think?" we asked.

"Of course, but an instrumentalist has to take equal care of his body," he countered. "My instrument seems not only the piano, but my fingers, my arms—my whole self. An instrument should be an extension of the body. When I am playing well, it seems to me that the keys, hammers, wires and wood of the piano dissolve and the mechanism disappears and there is only music and the music is translated beyond mechanism."

"Such moments come often?"

"Not often. But the audience knows. And to be praised for a performance one thinks under par is disconcerting."

"It shows a lack of perception on the part of the listener, but he may be comparing you to someone else, not to you at your best."

"I am always comparing myself to my ideal. I suppose you could say that I am constitutionally unhappy because, you see, I have only moments when I feel I approach the ideal."

CLIFFORD CURZON has conquered New York twice. The second time he reversed his procedure of eight years ago, playing with the Philharmonic first and giving a Town Hall recital later. After this recital he woke up to find the word "great" attached firmly to his name.

The years of war, when, like every artist of renown in Britain, he played day and night all over the island in all kinds of hardships, have left no mark on him save the deepening of his artistry—and the receding of his hair line and shrinking of his belt. At 40, the pianist is ready to take up the American career which was interrupted by the world conflict.

With his American-born wife, Lucille Wallace, whom he met when they were both students of Artur Schnabel in 1929, he spent Christmas in Chicago. Mrs. Curzon is a harpsichordist and in 1945 had the distinction of opening the BBC Third Program, playing the Goldberg Variations.

Curzon, himself, offered the pun, so we, who refrained at first, may quote him: "No relation to the Curzon Line." Nor any to the French musicologist of the same name. Born in London, the pianist had music loving, but not professionally musical, parents. Although he studied violin when a child, his first real teacher, at 13, was Prof. Charles Reddie at the Royal Academy of Music in London. He had been a pupil of Stavenhagen, who was one of Liszt's great pupils and a professor at the Conservatoire in Geneva. Later, Curzon had a short period of study with Matthay. Then, when he was 18, he heard Schnabel play a Schubert sonata, and this experience gave him an entirely new vision of what piano playing could be. So he gave up performing for two years and went off to Berlin to study with that master. At other times he studied the "clavichordists" with Wanda Landowska. He considers that the harpsichord vs. piano argument presents no problems—the piano is not an "improvement" over the older instrument, he contends, but an entirely "different" instrument. They are as unlike as, say, the organ and the piano. Without reference to a particular instrument, he also worked at "just music" with Nadia Boulanger in Paris.

When he came to us first, he was over 30, full-fledged and with only America and the remote outposts left to investigate—he had been asked to Russia but didn't feel up to merchan-

He brooded a moment.

"And when you play, does 'the veil come down between you and the world,' as I have heard it expressed?"

"I can't think of anything else when I am playing," he said emphatically. "I know that this is true because I have played when I was desperately ill. From the moment the music began to come from my fingers, I knew nothing of myself until it was over and then I was ready to die! Every artist knows this. It proves to me that we are but channels—vehicles—for something beyond us—a power beyond us."

"You brought along a dummy keyboard, I'm told. How many hours do you practice?"

"I practice and practice and work and work—all day if I'm let," he grimaced. "I dare not take anything for granted. Four hours a day at the least. Eight if I can. And with the dummy keyboard whenever there is a moment, just to keep my sense of touch alive—an aspect of piano playing that is more easily lost than finger technique. The keys are adjustable for



Bond St. Studio

Clifford Curzon

dising the furs and diamonds which were offered as fees. Britain would not allow him any extra expense money for the trip. But next fall his fame will insure him more than the 165 pounds on which he had to subsist here for two months. When he comes back in October, the three months he has allotted us will be as full of dates as a healthy palm tree, if only he will allow it. But breathing space between concerts must be there.

His new British Decca records are available here now—some two-piano works with the composer, Benjamin Britten; Falla's *Nights in the Gardens of Spain*, and the Brahms First Piano Concerto.

While American audiences will welcome Curzon as an artist, those citizens who learn to know him as a person will also be gratified and charmed. His appearance does not suggest strongly the conventional aspect of genius—the eyes which might prove tell-tale are masked by heavy glasses, and the smile is sweet but diffident, under a nose of prominence. His manner is eager, urbane and friendly. Willing to follow a conversational lead where it might wander, yet tenacious about a point which needs clearing and particular about the choice of words to clarify it, this is one musician who is articulate, even to the point of repudiating the touted British reticence.

weight, and sometimes I make them heavier."

"Like practicing in boots to run more lightly in track shoes?"

"Exactly. I have to work very hard. What a schedule I have when I go back! Almost uninterrupted."

"All recitals?"

"Heavens, no—many orchestral appearances, concertos to practice, as well as recitals. I hope to get away to my 'escape'—a stone frame house in Cumberland, the north Lake District—the Poet Country, you know—just at the foot of the second biggest mountain in England, Helvellyn. It's the last house before the six-hour ascent of the mountain. There are no 'conveniences' and it is perfectly quiet. But we have that same charm and quiet even in our house in London. It's right in the north and at the foot of our garden is Hampstead Heath—just trees and grass and quiet. The garden is my hobby—it is Italian in style, stone terraces, you know. . . ."

"No dogs?"

"No. Cats."

"Like your countryman, James Mason, the movie actor."

"Oh, he, too? Well, I like them because they are decorative and don't make too great a demand on one's time and affections."

"The same alibi as Mason's." He laughed.

We went on, "One noticeable reaction to your playing was your command of various styles—it was phenomenal. Can you comment?"

"Well," slowly, "one should try to be a good student of the history of the times in which the music was written. To learn, for example, what was possible on certain instruments of the time." Gathering emphasis, "Only up to a point is music 'music,' without relation to its period."

Relationship of the Arts

"I believe that all the arts are related. We haven't time to discuss that very much, but as an example I give you the French impressionists, painters and musicians. By the way, I have a very good collection of pictures—among them a Corot, three Boudins and a fine Utrillo (from his white period). This last used to belong to Sir Hugh Walpole. There are analogies between the form and plasticity of music and architecture and the light and shade of color and painting, I believe."

"Also the various 'departments' of music are indivisible. Surely, one understands the melodies of Schubert's piano music better for studying his Lieder, and the melodic curves of the phrases of a Mozart concerto better for a knowledge of his operas. Basically all music is vocal, and I think every musician should take a course of singing lessons in order to try to understand the use of the voice—I also think every student should spend a term on each of the orchestral instruments in turn. Add to this the life work of studying one's own instrument and it can be seen that a virtuoso's life is not all beer and skittles!"

"Apropos of the impressionists, do you play their music very much?"

"Oh, yes, indeed. I chose, however, to try to establish myself here in the classic and romantic schools before venturing into the impressionists or moderns, although I played Ravel's *Jeux d'eau* as an encore in New York."

"What about contemporary British composers?"

"I shall bring next year a sonata written for me by the young composer, Lennox Berkeley, which I recently broadcast from Geneva. After that, we shall see."

"Speaking of vocal music, do you know you hum a little?"

"While I'm playing? Good Lord!"

"Someone in the fourth row at your concert said he could hear an occasional buzz. Are you a tenor or baritone?"

"Don't joke! That really bothers me. I have a pianist's raucous, horrible voice. I must learn to overcome that habit. I think it comes from my practice when I sing to get the line, believing that if you can make a phrase sing, literally, you will translate that singing to your fingers and hence to the keys. We should speak clearly through our instrument alone—not with any other part of the anatomy. When I work, however, I put everything into it—including my voice. I suppose. But I must not let that humming creep out when I am unconscious of it. . . ."

"Don't worry about it now."

"I shall think about it, you may be sure. And I do worry. I worry about every note I play."

Operas and Visiting Artists Entertain Berlin

By H. H. STUCKENSCHMIDT

BERLIN

WITH Verdi's *Il Trovatore* the Berlin Municipal Opera has ventured into a field not wholly suited to it. Italian bel canto is a rare flower in Germany, and the lack of good lyric tenors among the younger generation is a particularly troublesome handicap when it comes to planning our repertory. But at least the premiere in this case succeeded in arousing discussion. For all of a quarter of an hour the applauding audience fought it out as to which artist was preferable—the Dresden singer, Christel Goltz, as Leonora, Josef Metternich, baritone, as the Count di Luna, or Johanna Blatter, mezzo-soprano, as Azucena. The outstanding vocal achievement of the evening was undoubtedly Metternich's Luna. This singer stands in the front rank in Germany today, and needs only more spirit as an actor to step into the international arena. Christel Goltz is an ideal Leonora in every phase of the part requiring virtuosity, agile staccati and other difficult technical feats. In slow cantilena she is weaker, so that the fourth act lacked much of its essential quality. Jean Löhe, until recently a radio tenor, stepped onto the operatic stage for the first time in the role of Manrico. He has a ringing high register and a few tones of unusually individual quality, but the Di quella pira still exceeds his vocal means. Johanna Blatter, after a rather pallid beginning, sang a cleverly developed Azucena. On the conductor's stand was a capable accompanist, Hugo Diez—a conductor of few dynamic nuances and deficient in dramatic qualities, though sure of his tempi.

A short time afterwards, the State Opera brought forward Massenet's *Manon*, a work only slightly known here. In Germany people have always preferred Puccini's treatment of the same subject, considering it more dramatic and musically of greater value. But one should not forget how much Puccini learned from Massenet, who enriched the *esthétique* of opera with special sensitiveness and detail painting.

Fortunately, the State Opera can offer two voices well adapted to the leading parts. Irma Beilke's bright, flexible soprano lends itself to a style that wavers between the soubrette and the youthful-dramatic. She sings the name part with a facile, sentimental yet coquettish assurance, and her naiveté never shrinks back before the fear of becoming saccharine. Rudolf Schock, as Des Grieux, took his place in the front line of our lyric tenors. He cleverly saved his limited tonal volume at first, warmed up gradually in the second act, and grew dramatically in the St. Sulpice scene in a fashion which allowed him to dominate the evening. He should, however, eliminate some of those slightly throaty sounds which disfigure his voice.

The production was accompanied by



Eva Bandrowska-Turska, Polish soprano



Irma Beilke, who sang *Manon*

written descriptions projected on a gauze curtain, behind which the effective but conservative settings of Lothar Schenek von Trapps were shown. Paul Schmidtman's stage direction, based on naturalistic groupings and movements, lent color and life to the more turbulent scenes and preserved the intimacy of others. Leopold Ludwig, back after a long absence, proved to be precise, experienced and temperamental, though sometimes noisy and brutal in his conducting.

In a cycle of concerts, we have become acquainted with two leading artists of the newer musical life of Poland—Andrzej Panufnik, conductor, and Eva Bandrowska-Turska, coloratura soprano. A festival concert at the State Opera, sumptuously carried out, was the opening event. Panufnik, the 33-year-old director of the Warsaw Philharmonic, a pupil in composition of Kazimierz Sikorski and in conducting of Felix Weingartner, is precise, vital, nervous; yet in his movements, he is a classically poised conductor. He had the courage to take the second movement of Schubert's Unfinished Symphony really *andante con moto* rather than *adagio*, as is usually done. He offered his own arrangement for string orchestra of his countryman, Felix Janiewicz's *Divertimento*—a work quite in the

the Seventh Symphony of Mahler was an achievement of merit, though it had to contend with the deficiencies of the Radio Symphony, which was unequal to the difficult wind parts of the monumental work. He was more fortunate with a Russian program with the State Opera Orchestra at the Komische Oper. He placed Shostakovich's Sixth Symphony at the beginning of this program and the Third Symphony of his teacher, Vissarion Shebalin, at the close. The Shebalin symphony has a demonic scherzo and a fugal finale, written with a technical mastery which reminds one of Glazunoff. The greatest success of the concert was Prokofiev's Third Piano Concerto, which had been played here by the composer himself many years before. Helmuth Roloff disposed of all technical obstacles of this virtuoso work with cool mastery and elegance, and earned a storm of applause such as one seldom hears in Berlin. Mr. Roloff had a similar triumph a few days later with the Symphonic Variations of César Franck in a concert of the Berlin Philharmonic under Sergiu Celibidache.

Another great pianistic achievement of the month was the recital of Gerhard Puchelt. Among Berlin pianists, this 32-year-old artist is the most many-sided, successful and enterpris-



The Amsterdam String Quartet: Nap de Klijn, Dirk Vos, Herman Salomon and Maurits Frank

spirit of Haydn, of whom this 19th Century Pole was a pupil. He also gave the symphonic legend, *Bajka*, by Stanislaus Moniuszko, with romantic elegance, and Roman Palester's ballet fragments, *Das Lied von der Erde*, with the Stravinskian color and hardness they demand. And with a Tragic Overture—an exciting piece of music—he introduced himself as a composer of originality and skill. Yet in this music, as in his conducting, one feels an almost eerie coldness and an icy classicism which associate themselves strangely with the typical subtleties of Polish culture.

Eva Bandrowska-Turska is a type of dramatic coloratura now grown rare—the kind of singer for whom Mozart wrote his *Queen of the Night*. She sang two works of the same type—concertos for soprano and orchestra by Tadeusz Zygfryd Kassern and Reinhold Glière. Both confront the singer with problems of hair-raising difficulty. The art, the acrobatic velocity, the perfect intonation, the equalization of registers one meets in this Polish prima donna call for admiration. The success she enjoyed in concert was later reinforced by her guest performance in *La Traviata* at the State Opera.

Hans Rosbaud, from Munich, returned once more as a guest conductor in two concerts. His interpretation of

ing. His public crowded the great Radio auditorium in the Masarennelle. His performances were remarkable for their concentration, the singing quality of tone they disclosed and his discreet use of the pedal. He played a gigantic program: Bach's C minor Toccata, Haydn's F major Sonata (the most impressive achievement of the occasion), Beethoven's Appassionata Sonata, Bartók's Bulgarian Dances, from Mikrokosmos, nine Preludes by Shostakovich and the Third Sonata by Hindemith.

After the *succès d'estime* achieved by the Hewitt String Quartet, of Paris, with its academically polished art, the Amsterdam String Quartet triumphed in three concerts in a manner equalled in post-war Berlin only by Yehudi Menuhin. Without doubt these four Dutch artists (Nap de Klijn, the virtuoso first violinist; Dirk Vos, second violinist; Herman Salomon, violist, and Maurits Frank, former cellist of Paul Hindemith's Amar String Quartet) unite all the finest qualities of ensemble playing, including beauty of tone and rhythmic vitality. Of the four modern works they offered, Bartók's First Quartet, now 40 years old, took first place. Hindemith's Fifth Quartet is especially gripping in the mastery of the variations of the third movement. The posthumous fragment by William



Andrzej Panufnik, Polish conductor, who led a festival concert at the State Opera

Pijper is too slight of weight in the first movement, but achieves more plastic and concentrated form in the Adagio. Martinu's Third Quartet is a bravura piece of Stravinskian vintage, stunning in sonority, a synthesis of Bohemian musicianship and French subtlety. Nobody has played the work here with a virtuosity equal to that of these Amsterdam executants. However, they are at home in all styles. Their Beethoven was of an inwardness and (particularly in the finale of the E minor Rasoumowsky masterpiece) of a soaring impulse of tempo which gave this familiar music a new vitality. Brahms and Dvorak disclosed the rare synthesis of spirituality and fullness of life which is a hallmark of this ensemble. In Schubert's Death and the Maiden Quartet, the playing of the artists skirted the frontiers of earthliness. Here was the perfection of chamber music performance, whose romantic spirituality was recognized as a revelation and greeted as such.

Dutch Orchestra To Visit U. S. in 1949

Plans have been virtually completed for the American tour of the Amsterdam Concertgebouw Orchestra in the fall of 1949. The two leading parties in the negotiations are Arthur Judson, president of Columbia Concerts, who is to manage the tour in this country; and John de Jong Schouwenburg, chairman of the board of directors of the Dutch orchestra, who recently went by plane to Holland to obtain the final approval of the orchestra's board and the Netherlands Foreign Exchange control authorities.

The orchestra will be conducted by Eduard van Beinum, former assistant to Willem Mengelberg, who succeeded Mengelberg when the latter fell into disgrace for his collaborationist activities during the war. The organization is scheduled to arrive late in September, 1949, and to remain in the United States four or five weeks, playing in New York and in the chief musical centers of the East and the Middle West prior to a Canadian visit. The American Federation of Musicians has given its sanction to the visit. The Concertgebouw Orchestra will be the first foreign orchestra to come to America since the war.

Plans to bring it over have been under discussion for nearly two years. Technical and financial difficulties stood in the way of the original project to make the visit coincide this coming fall with the 60th anniversary of the orchestra's founding. The chief financial obstacle was the Netherlands' shortage of United States dollars. The Dutch government did not wish to approve any tour which might involve losses to be paid in American funds. Sponsoring committees, under the new scheme, will guarantee \$3,500 a concert, which will cover the expenses of the trip incurred here.

DANCE

By CECIL SMITH

Martha Graham Welcomed in Gala Fortnight

Revision of Night Journey a Feature of Opening Night Program

SINCE the premiere of Night Journey on May 3, 1947, at Cambridge, Mass., at the Harvard University Symposium on Music Criticism, Martha Graham has submitted Night Journey to the plastic surgery each of her new works must invariably undergo before she considers it a finished product. Perhaps this drama of Jocasta and Oedipus has not yet attained its final form; but at least the present version, presented by Miss Graham and her company for the first time in New York on Feb. 17, the opening night of a two-week season at Maxine Elliott's theater, is far more cogent than the tentative composition reviewed by Robert Sabin in the June, 1947, issue of MUSICAL AMERICA.

Described as a "legend of recognition," the action of Night Journey portrays the experience in Jocasta's heart at a prescient moment in which her whole agonizing destiny becomes clear. Night Journey is a translation into time, space and movement of emotional situations which arise simultaneously in the instant of Jocasta's recognition of the fate in store for her. In other words, the successive incidents constitute not a continuous plot, but an ordered presentation of various aspects of a single experience.

Night Journey is not a paraphrase or reworking of the classical Oedipus drama. It constitutes, rather, a footnote on Sophocles—a portrayal of the mother-son-husband-wife relationship from the point of view of Jocasta, not of Oedipus. The curtain both rises and falls with Jocasta on the stage; Oedipus enters, plays his part in the drama, and departs, leaving Jocasta to fulfill her destiny by strangling herself with the cord which earlier had bound her to her son-husband.

By reworking the significant role of the blind Seer, Miss Graham has provided the work with a powerful structural cohesiveness it did not possess last May. In the beginning the Seer, an unbending figure supported by a long, sturdy stick, moves inexorably across the stage with terrible aloofness from Jocasta. As the action becomes intensified, he enters with a series of excited, high jumps, and then becomes a participant in the action,

separating the lovers with his imperious stick and passing between them. At the final dénouement he once again moves impersonally across the stage, as at the beginning. The chorus of seven women, the Daughters of the Night, also participate as external observers at first, and later prepare for the climactic entrance of the seer by the constantly increasing intensity and stridency of their movement.

Within this magnificently co-ordinated formal framework Jocasta reveals her emotional life in highly personal terms. A solo dance, marked particularly by a series of agonizing falls, first reveals the general turmoil of her soul. Oedipus then appears, a hero returning from far parts, greeted with laurels by the women's chorus. Jocasta soon finds herself dominated by him, and the rapport of the couple becomes constantly more intimate until finally they bind themselves together inexorably with a white cord. After the intervention of the Seer, the horror of understanding falls upon them; Oedipus blinds himself and departs, and Jocasta remains to commit the final act of self-destruction.

Though a few spots here and there still need structural tightening or visual clarification, Night Journey in its reworked form is theatrically the most forthright of the three works in Miss Graham's classical trilogy (the other two are Cave of the Heart, based on the Medea story, and Errand Into the Maze, derived from the legend of Theseus and the Minotaur). It holds the attention unrelentingly, and allows the audience no escape from the inexorability of its horror. Yet unlike Medea in Cave of the Heart, Jocasta remains a sympathetic figure; whereas Cave of the Heart seems shocking in the ferocity of its abnormal psychology—not unlike Strauss' Salome—Night Journey comes closer to achieving a genuine sense of tragic catharsis.

William Schuman's music is serviceable in that it provides the right surface effects of mood, but it falls far short of discovering the profundity,



(Left) May O'Donnell and Miss Graham in Cave of the Heart. (Above) Erick Hawkins and Miss Graham in a poignant moment from Dark Meadow

the substratum of philosophic repose, which makes Paul Hindemith's Hérodiade the greatest of Miss Graham's scores. Isamu Noguchi's sculptured objects, as always, make the stage both handsome and functional. The stylized bed which dominates the visual spectacle, however, is somewhat disturbing, for its shape, derived from aspects of human anatomy, is so assertive that it distracts one's attention from the dancer's movement.

Miss Graham's own performance in Night Journey adds another chapter to her developing history as a dramatic dancer. The coolness of her dancing in Letter to the World and Deaths and Entrances has been replaced by a taut movement bursting with the frenzy of heated passion. Each season it becomes increasingly apparent that acting, for its own sake, interests her far more than it used to. But if some of the artistic chastity of her earlier works has now disappeared, the loss is not irreparable, for Miss Graham is one of the greatest living actresses.

Erick Hawkins brings manly strength and communicative characterization to the role of Oedipus; his only serious defect in the role is a tendency to employ exaggerated facial expressions of suffering. The Seer gives Mark Ryder the most compelling part in his career up to now, and he dances it with superb dynamism. Pearl Lang is affecting as the Leader of the Chorus, and the dancing of the other girls demonstrates again that no

other dance ensemble achieves such complete perfection of unison.

On Feb. 25 Miss Graham turned her solo dance, Salem Shore, over to Ethel Winter. The young dancer gave a charging, lyrical account of the girl awaiting her husband's return from the sea, and proved—as Pearl Lang had already shown in El Penitente—that Miss Graham's own roles need not lose character when another artist takes them over.

New Work by Yuriko

Tale of Seizure, a solo by Yuriko, was introduced to the repertoire on Feb. 24 and repeated on Feb. 26. The dark, highly dissonant, restless score was composed by Louis Horst, Martha Graham's musical director. Isamu Noguchi had provided an extraordinarily effective setting consisting of a translucent screen at the back of the stage right, through which tentacle-like branches were outlined, and a small object at the front of the stage left, which was also luminous and looked like a receptacle stuck full of knives.

Tale of Seizure is a portrayal of terror, ending on a note of sudden calm and decision. The struggle of the protagonist is conveyed through a series of lightning turns, extensions of the legs and convulsive movements of the sort so brilliantly employed by Miss Graham in Deaths and Entrances. At intervals the dancer disappears behind the screen, as if to

(Continued on page 31)



The Seer (Mark Ryder) separates Jocasta (Miss Graham) and Oedipus (Erick Hawkins) in a climactic passage from Night Journey

Page's Billy Sunday a Gusty New Ballet

AROUND the noisy, grass-roots personality of the famous baseball player turned evangelist, Ruth Page has put together a brash, gusty new ballet entitled Billy Sunday, A Danced Sermon in Four Episodes. Presented in final form for the first time—after various tryouts outside New York City—by the Ballet Russe de Monte Carlo in the City Center on March 2, the ballet added a lively chapter to the history of theatrical Americana, though not to the progress of choreography. The musical score was composed by Remi Gassmann. Herbert Andrews designed a whimsical setting representing the revivalist's big tent, and Paul du Pont conceived a fabulous array of ribald costumes.

The ballet revolves around four narratives from Billy Sunday's colloquial, highly colored sermons on temptation, paraphrased by J. Ray Hunt. Billy shifts back and forth between speaking and dancing, setting forth

the dangers of illicit love by recounting the stories of David and Bathsheba, Mrs. Potiphar and Joseph, the wise and the foolish virgin, and Samson and Delilah. Billy initiates each episode verbally, takes part in the action, and then returns to his hortatory function in order to point a moral. His great antagonist, the Devil, remains in the wings until the third episode, when he enters, to take an increasingly active part in the proceedings until at the end he is routed, with all his henchmen, by the listeners who come forward to hit the sawdust trail.

The scenario for the ballet is superbly theater-wise: the stories are well contrasted, and are arranged in an order of mounting interest; the characters are delineated with lusty, lowbrow humor, and the realistic qualities of the action leave no doubt of the physical aspects of each successive

(Continued on page 31)

MEPHISTO'S MUSINGS

Dear Musical America:

It was not the circus which came to Carnegie Hall the afternoon of Feb. 28, but it was perhaps something of the same order. An uninformed person managing somehow to crash the gate might have been pardoned for imagining he had blundered into Madison Square Garden or strayed inadvertently up to the Polo Grounds. A seething mob descended upon the sober auditorium and, for a couple of hours, threatened by its frenzied ebullitions the underpinnings of the place. The occasion of this mid-winter madness was the American debut of Ferruccio Burco, a youngster on the threshold of his ninth birthday, who was to "conduct" an unspecified orchestra "of 80 pieces" in a quantity of operatic overtures and a symphony, just as he had done in several cities in his native Italy.

Master Burco is a personable child, with a cherubic face and a head of profuse and curly hair, which he shook from time to time with a good effect of showmanship. His bare legs fitted well into the picture and an extra elevation added to the conductor's usual stand contributed to the visible "theater" of the occasion. Most of the time the music rack was conspicuously bare of any score. The orchestra was largely composed of hard-boiled Philharmonic-Symphony men, who could have played any number on the program in their sleep and would not have been disconcerted if a whole nursery of wonder children had shaken batons at them. So one could tell precious little about Master Burco's actual talent.

At all events, he earnestly went through some of the more sweeping gestures of orchestra leaders and kept his beat well in time with the players. The men performed in kindly and lusty fashion the overtures to Norma and William Tell, the preludes to La Traviata and La Forza del Destino and Berlioz' Rakoczy March. The audience stamped, clapped, cheered and screamed, usually a dozen bars or so before the music ended, particularly when the pieces were fast and loud. Master Burco might better have left Beethoven's First Symphony and the Meistersinger Vorspiel for some indefinite future. However, he did twiddle the fin-

gers of his left hand when the orchestra played a trill in the trio of the minuet in the symphony—a fact which audibly impressed some of the listeners, who were apparently convinced that his action had caused the effect.

And now that the youngster has "conducted" in New York, been shriekingly acclaimed by hundreds of his compatriots, richly beflowered and even kissed by a hysterical lady in front of everybody—now he should throw away his baton and get down to the serious business of growing up.

* * *

Sometimes a singer's life actually is stranger than fiction, as Dorothy Kirsten can testify. The Metropolitan Opera soprano recently sang a performance of Verdi's Traviata under genuinely harrowing circumstances which ended with a dramatic scene in her apartment complete with police and a stirring dénouement.

It all began when a young man began annoying her with repeated telephone calls and telegrams. He was Richard B. Scott of Akron, Ohio, and he kept insisting that Miss Kirsten give him work on her White Plains estate and recommend him for a job in her father's trucking business, as she had promised to do when she met him in Akron.

Since 1) Miss Kirsten has no White Plains estate, 2) her father is not in the trucking business, and 3) she had not recently been in Akron and had never heard of Mr. Scott, she was bewildered and became alarmed when he took a threatening tone. Finally, he told her that he would see her on the night of Feb. 27. All through the performance of Traviata that evening Miss Kirsten kept looking nervously into the wings for a strange and menacing figure, though no one in the audience suspected that anything unusual was going on.

When she went home to her Riverside Drive apartment, her husband, Edward MacKay Oates, her brother-in-law and sister-in-law and her secretary waited with her for the mysterious caller. At 1 a.m. Scott appeared in the lobby of the apartment house. He was met by two detectives who had been summoned by Miss Kirsten. They took him up to the apartment where he was greeted pleasantly by the assembled company. He obviously did not know which one of the three women present was Miss Kirsten and after a brief examination by a psychiatrist was taken to Bellevue for observation.

Mr. Scott told the police that while he was chatting with a friend in the cocktail lounge of the Hotel Mayflower in Akron Miss Kirsten appeared, began a conversation about the trucking business and offered to help him get a position with her father. Hallucinations, was the diagnosis of the physician from Bellevue, but the whole affair was no more fantastic than many an opera libretto.

* * *

It used to be considered humorous to inquire, "Where was Moses when the light went out?" In almost any of New York's concert halls today, the question again arises. You are given a program to follow pro-

AD LIB

Les Allen



"You might like it, Joe—personally, I was disappointed"

ceedings on the stage and then the lights are turned out so that you cannot see a word. Whether this idea of Cimmerian darkness originated in the conceit of some soprano who thought it threw her into relief, is not to be known. It is hideous for the artist, creating shadows and making the eyeholes look like those of a person long dead, also creating lines which may not (or may) really exist. Of course the management of Town Hall may save \$6.78 and that of Carnegie Hall \$12.62 on current if the auditorium lights are turned off, but is it worthwhile to put audiences of 1,500 or 3,000 to intense inconvenience for such inconsiderable sums? 'Twas not ever thus. In the good old days of Aeolian Hall we had the lights on all the time and knew what we were listening to.

* * *

I have just received a letter from a lady, who, besides being chairman of the sustaining fund committee of the Baltimore Symphony, is a scholarly Russian and an author. She is Mrs. Lubov B. Keefer, and you printed her article on Soviet film music in September, 1943. She says she has the "right to demand the ultimate of accuracy in information," since she has sent more than eight subscriptions to your magazine—she calls it "invaluable"—as Christmas presents.

What she's taking me to task for is my misapprehension about the title of Glinka's opera, A Life for the Tsar, or, Ivan Susanin. You recall that I hit the ceiling about some aspects of a Soviet movie based on Glinka's life in your Jan. 1 issue. Apparently I got indignant about some of the wrong things, and Mrs. Keefer very kindly corrects me:

"You are a very clever and witty gentleman, but once in a long while even you are fallible. I refer to your review of the Soviet film on Glinka. Ivan Susanin happens to be the opera's original title, and it would be asking almost the impossible of the USSR, if they were not to restore it."

"You may or may not know that a Russianized Italian, Cavoss, had produced in Moscow's Bolshoi Theatre a 'successful one-act work to Shak-

hovskiy's libretto on the patriotic exploits of Ivan Susanin: When the directorate of the theater was given Glinka's longer work, they decided to depend fully on Cavoss' verdict concerning its merits. Cavoss was so ecstatic over the new opus that he ordered his own work shelved and that of Glinka produced. By the way, it had an immediate success, and Baron Rosen had no hand in the matter. The only embarrassing silence at the premiere had to do with the appearance of Poles on the Russian stage, since the two—Russians and Poles—have never been able to see eye to eye. Glinka was anxious to have Zhukovsky manufacture a libretto for Susanin, but on his recommendation turned to Rosen. There were two things in the latter's favor, and Glinka's circle had no doubt about them: he was a complete mediocrity, but was humble enough to let the musician have his say, and, secondly, he possessed a prodigious facility in meters and rhymes, and could produce them at so many thousands a minute, even if his Russian was execrable and the whole made no sense.

"The title, Life for the Tsar, was given the Opera when Tsar Nicolas made an unexpected visit to the Bolshoi during a rehearsal, and pronounced himself endlessly charmed with a duet and yet another scene. He accepted the dedication and the new title which went with it. Yet, through the entire correspondence of Glinka with Zhukovsky, Vielgorsky (some rehearsals took place in his quarters) and others, the title is Susanin. Also, Glinka knew Pushkin very casually (he exaggerates the intimacy in his diary), and his sister started to play a decisive role in his fortunes much later, after his separation from his wife. Glinka himself does not mention her any more than his other sister. Nor do the Russian Glinka scholars: Kuznetsov, Bazunov, Findeisen. She proved her full stature only after his death.

"I am sorry to appear so prissy, but I have had occasion to delve into this particular bit of history lately, due to my interest in Pushkin. Pushkin thought rather little of Glinka, and preferred Verstovsky and Vielgorsky, his 'friendly enemies.'

"You do write a splendid column!"

Thank you, Mrs. Keefer, for both the roses and the thorns, says your

Mephisto

CONCERTS in New York

Minneapolis Symphony Visits New York Under Mitropoulos

Minneapolis Symphony. Dimitri Mitropoulos, conductor, Carnegie Hall, Feb. 8:

Symphony in C Major (K.551) (Jupiter) Mozart
Concerto for Orchestra Morton Gould
Symphony No. 2 in E minor, Op. 27 Rachmaninoff

This concert, given as a benefit for Anatolia College, in Salonika, Greece, marked the second visit of the Minneapolis Symphony to New York. The orchestra was heard here in 1927 under Henri Verbruggen. Mr. Mitropoulos had chosen a program rich in contrast, if not in musical substance. With the strenuous rhythms and pungent scoring of Morton Gould's Concerto the orchestra made a brilliant showing, and it played the Rachmaninoff Symphony eloquently. The performance of the Mozart Symphony (an acid test) revealed that the strings could be more refined in tone and that the brasses and woodwinds sounded better when they were playing loudly than when they were playing softly. Nevertheless, the Minneapolis Symphony is a virtuosic organization, responding to its conductor's most exigent commands with prowess.

Mr. Gould's Concerto breezes along so convincingly that the listener is almost lured into the conviction that he is saying something, musically. Its reflections of boogie woogie in the final movement and its bow to Shostakovich in the slow movement are skillfully treated. But the actual material of the work is banal and the development reduces to a fairly trite formula. Mr. Gould has a dangerous facility. This time he let it run away with him. Rhythmic unsteadiness and man-



Reginald Stewart Ferruccio Tagliavini

neristic turns of phrase (such as the excessive ritardando at the entrance of the winds in the trio of the menuetto) marred an otherwise vital interpretation of the Mozart symphony. In the Gould and Rachmaninoff scores Mr. Mitropoulos was at his best. The melancholy of Rachmaninoff's Second Symphony is of that comfortable variety which one could enjoy on a long rainy afternoon with a box of chocolates, and the work always palls before the end. But its lavish orchestration and superabundance of lush melody endear it to audiences. A royal welcome greeted both orchestra and conductor. R. S.

Tagliavini Sings With Baltimore Orchestra

Baltimore Symphony. Reginald Stewart, conductor. Ferruccio Tagliavini, tenor. Carnegie Hall, Feb. 9, evening:

Overture to Russian and Ludmilla Glinka
Symphony in E flat Hindemith
Arias:
Le Réve, from Manon Massenet
M'appari, from Martha Flotow
E lucevan le stelle, from Tosca Puccini
(Mr. Tagliavini)
Daphnis and Chloe, Suite No. 2 Ravel

The evening had a good deal of the character of a Promenade Concert. To be sure, Hindemith's E flat Symphony is hardly the sort of thing one usually associates with a diversion of that

kind, but the time may come when it will be. As for Daphnis and Chloe, the shocks and the problems went out of it years ago and a pop or Promenade audience can absorb it nowadays as nonchalantly as a Strauss waltz or any other form of easy-going entertainment.

The Hindemith opus was performed with no little spirit under Mr. Stewart, and the winds of the orchestra, especially, did themselves credit. But the Daphnis music seemed, at best, pedestrian. There is no sound reason for bringing an orchestra all the way from Maryland to communicate in routine fashion a piece which New Yorkers hear in and out of season with all the virtuoso resplendences of the Boston Symphony, the Philadelphia, the Philharmonic-Symphony and other first-string organizations.

However, everything appeared to be incidental to Mr. Tagliavini's dealings with Massenet, Flotow and Puccini. The popular Metropolitan tenor was in good vocal shape, and his performances occasioned displays of tumultuous delight. In his Tosca and Martha airs he turned on all the approved sentimentalities and suggestions of imminent tears. Massenet's Dream narrative, despite refinements of a "voix mixte," lacked elegance of style and was delivered in a woeful brand of French. The tenor sang an aria from Massenet's Werther by way of encore. H. F. P.

Cleveland Orchestra Heard Under Szell, With Schnabel

Cleveland Orchestra. George Szell, conductor. Artur Schnabel, pianist. Carnegie Hall, Feb. 10:

Symphonic Metamorphosis on Themes of Weber Hindemith
Symphony No. 4 in D minor, Op. 120 Schumann
Vltava (The Moldau) Smetana
Piano Concerto No. 4 in G, Op. 58 Beethoven

Revelation, not performance, is the word for Artur Schnabel's playing of Beethoven's G major Concerto, which was the climax of this superb concert. Mr. Szell had the good taste to place

ORCHESTRAS



Artur Schnabel

George Szell

the concerto after the intermission, so that the audience could carry home undisturbed, the overwhelming impression which it created.

It is almost impossible in a brief space to explain the majesty and warmth of Mr. Schnabel's conception. He knows the secret of Beethoven's long-spun melodies as tonal speech, and inflects them with the grandeur and beauty of tone color which one hears when Judith Anderson plays Medea, or John Gielgud performs Hamlet. His rhythm can express both olympian calm and dionysiac energy. Above all, he is so steeped in the music that one senses the last phrase as soon as he plays the first; the seamless unity of his interpretation makes everything fall into place. The arpeggiated figures and the mischievous contrapuntal dialogues of the first and last movements take on new meaning. And in the slow movement he makes one sense to the full that line of Wordsworth's: "The Gods approve the depth, and not the tumult, of the soul."

With the New York Philharmonic-Symphony and Philadelphia Orchestra Mr. Szell has revealed himself as a master interpreter. His equally distin-

(Continued on page 28)

RECITALS

Inez Palma, Pianist (Debut) Times Hall, Feb. 5

A first recital here by Inez Palma at Times Hall on Feb. 5 introduced a young pianist with a genuine flair for playing the piano and a well developed technique. Her program began with two Intermezzi and the Ballade in G minor from Brahms' Op. 118, and subsequently embraced the Fantasy in C minor by Mozart; Schumann's Sonata in G minor, Op. 22; the Barcarolle, B flat minor Scherzo, Etude in F from Op. 10 and a mazurka by Chopin; the E flat Prelude by Rachmaninoff, and Dohnanyi's Rhapsody in E flat minor.

Miss Palma's playing was marked by a gratifying freshness of spirit, by clear articulation for the most part, and by tone that was good in quality, if too prevalently bright for capturing with equal success the various moods involved. Her interpretative approach showed an alert musical intelligence rather than an emotional urge or warmth. This objectivity was especially evident in the Rachmaninoff prelude, which lacked the necessary imagination and intensity. C.

Desoff Choirs Town Hall, Feb. 6

The Desoff Choirs, directed by Paul Boepple, presented a program of rarely heard Renaissance choral music by Josquin Des Prés at Town Hall Feb. 6. The various motets, chansons, rondeaus and sections from masses were not mere musical curiosities, but works that can be enjoyed by modern audiences without having to make ex-

cuses for antique style. Josquin was one of the great musical figures of his day. A tome could be written about his influence over succeeding generations, his innovations in Church music, his relationship to modern harmonic concepts. It is enough, however, to report that, instead of being dry contrapuntal music, Josquin's art is spontaneous and genial; that its warm harmonies seem on a par with its perfect polyphony; that, aided by the texts and translations provided the audience, it proved alternately humorous, reverent and sage.

The Desoffs cannot be given too much credit for having devoted an entire program to music that is usually only the historians' province. The amateur group was able to obtain considerable resonance while preserving the clarity of precise polyphony in the religious antiphons and the De Profundis. Some of the secular music was done with ease and good spirit, while others seemed just a bit mechanical with downbeats too harsh and the tenors not properly balanced. At times the choirs seemed cumbersome and too large for facile direction; but as Mr. Boepple remarked during the evening, the Desoffs like to sing and it is hard to make any of them keep quiet when necessary. Mr. Boepple maintained a strict discipline, and the rigors of regimentation produced a superior artistic effect that must have been as gratifying to the singers as it was to the appreciative audience. E. B.

Claudio Arrau, Pianist Carnegie Hall, Feb. 6

The program presented by Claudio Arrau, pianist, in Carnegie Hall Feb. 6, was notable for one or two truly great moments and a host of smaller



Inez Palma

Paul Boepple

ones. Bach's Prelude and Fugue in A minor served as a finely detailed study in the principles of baroque architecture, and the Mozart Sonata in D major, K. 576, evoked the Mozartean spirit of gentle, gracious humanism with considerable clarity. Ravel's Gaspard de la Nuit, dealing with water, gibbets, and spooks, was excellent as pure tonal portrait work, as were the depictions of processional color and joyous embarkation in the Albéniz Fête-Dieu à Seville and the two Debussy pieces, L'Isle Joyeuse and Masques. Poulenc's Caprice Italien was a pleasant enough array of sounds with which to end a program.

The floodgates were raised and a powerful tide of musical passion unleashed with only two works on the bill; one was Bartók's Allegro Barbaro, a diminutive, compressed work played with a marvelous driving savagery, and the other Beethoven's Sonata, quasi una Fantasia in E flat, Op. 27, No. 1, unfolded by Mr. Arrau in the most grandiose proportions. The Adagio con espressione movement was watered down just slightly; aside from this, one could hardly wish

for a more noble and sustained insight into a masterwork of the great German master.

Mr. Arrau's playing is subtle, refined, and gracious for the most part; since it occasionally rises to great heights, it is no wonder that he has many faithful devotees. G.

St. Olaf Choir Carnegie Hall, Feb. 7

In certain respects the singing of the St. Olaf Lutheran Choir, of Northfield, Minn., which gave a concert of a cappella works in Carnegie Hall the afternoon of Feb. 7, is excellent. Olaf C. Christiansen has trained his young forces to an uncommon degree of responsiveness, precision, accuracy. Attacks and releases are flawless; polyphonic music is delivered flexibly and with unfailing clarity; there is no messing or muddying of even the most florid counterpoint and as good as no fault of intonation. The choristers seem able to anticipate with split second exactitude the minutest wish of their conductor; and to watch them begin a piece without any visible indication from Mr. Christiansen, as if they actually were one and indivisible, is a real experience.

Why, then, is the hearer so soon afflicted with an oppressive sense of monotony? Largely, it appears to this reviewer, on account of the vocal quality Mr. Christiansen seems at pains to cultivate. One tires in very short order of the breathy soprano sounds and of the general callowness of the tenor voices. The whole tonal body of the choir is as flat of surface as an over-polished board, through the scrupulous avoidance of vitalizing and expressive vibrato. The singing, consequently, has an immaturity about it

(Continued on page 20)

OPERA

Varnay Substitutes at Last Minute As Isolde, Feb. 20

Appearing before the curtain five minutes after the scheduled beginning time of the fourth Tristan and Isolde, Frank St. Leger announced that Helen Traubel had become suddenly indisposed at 7:15 and that Astrid Varnay would sing. The curtain was held another five minutes, and then went up on a performance that proved exhilarating from first to last.

Miss Varnay's role of pinch-hitter has come almost to be a tradition, and she exceeded expectations on this occasion. Her Isolde blazed and palpitated. It was sung with a wonderful command of voice in volume and nuance and was acted with fire, yet with restraint and good taste. Although she seemed somewhat hastily put together in the first act as far as wig and costume were concerned, this did not detract from the majesty of her portrayal of the wronged princess. And in the second act her costuming was superb, her figure youthful and supple and her face a beautiful mirror of the joy, passion and despair of the love-smitten heroine. Seldom has she sung better, and the clear, floating quality of her Liebestod, with its final F sharp mezza voce, softly swelling, was not the least of her purely vocal achievements.

New to the cast for this season was Kerstin Thorborg, whose Brangäne presented its usual good and debatable points for estimation.

Her voice has not the velvet of other years, but she employed it knowingly. Occasionally it slipped into a spread tone, particularly in the high range, and the warning was not entirely impeccable in the matter of pitch. For a tall woman she handles herself well in the main, although in moments of stress there is a flurry of legs and arms which is not altogether pleasing to look at.

Lauritz Melchior was in good voice and sustained the heroic character of Tristan throughout. Once again the beautiful voice and intensity of feeling which Mihaly Szekeley brings to King Marke made this role outstanding. Joel Berglund's Kurvenal, too, was a portrait of individuality and characterful interest. Emery Darcy, Leslie Chabay, Philip Kinsman and John Garriss completed the cast. Fritz Busch conducted with fire and authority.

Kirk Substitutes for Illitsch In Last Scene of Aida, Feb. 21

Before the broadcast matinee performance of Aida began, Florence Kirk had been summoned to stand by

(Continued on page 24)



Astrid Varnay as Isolde

Three Additional Views of Peter Grimes

As a "Patchwork"

By HERBERT F. PEYSER

PETER GRIMES improves on acquaintance. This is not to say that growing familiarity enhances the artistic stature of the work or discloses large-scale musical and dramatic values undetected at an initial hearing. But the piece does gain an impact, a quality of "theater" and, now and then, an atmosphere it seemed on a first encounter to lack.

The second performance of Britten's opera at the Metropolitan on Feb. 23 was definitely better than the previous one—smoother, more spirited and coherent. Several changes of cast unquestionably benefited the representation. Brian Sullivan, a tenor, heard on Broadway last year in Street Scene, made an uncommonly auspicious debut in the title role and ought, unless all signs fail, to prove himself a thoroughly valuable acquisition. Polyna Stoska made a more plausible figure of Ellen Orford than her predecessor had, and accomplished in the difficult music some of the best singing she has done at the Metropolitan to date. Mack Harrell replaced John Brownlee as Captain Balstrode, and a last minute substitution brought Leslie Chabay to the character of Bob Bole, the fisherman-preacher, instead of Thomas Hayward, who was indisposed. The large audience was decidedly friendly.

Unintelligible Text

Unlike a number of his colleagues, the present writer had never heard Peter Grimes until the dress rehearsal of the Metropolitan production. That function he attended without troubling to read the libretto (after all, the piece was to be done in English!), let alone to peruse the score. A single hearing of the orchestral interludes at a Boston Symphony concert summarized his acquaintance with the music. The result of his first exposure to the work as a whole was almost completely negative, the impression he carried away inchoate and confused. Of the text he understood, at a liberal estimate, perhaps ten percent. Four scrupulous readings of the poem, though they inevitably clarified matters, still left certain problems unanswered. It is difficult to see how, for instance, the average operatic audience will grasp the meaning of such sophistications as:

*"Now the Great Bear and the Pleiades
where earth moves
Are drawing up the clouds of human
grief
Breathing solemnity in the deep
night."*

He is wholly willing to believe, however, that a more intimate theater than the Metropolitan would furnish a more congenial frame for a work like Peter Grimes. Also, that Emil Cooper's conducting misses many essentials of the score and that the heavy artifices and far-fetched calculations of Dino Yannopoulos' stage direction obscure rather than illumine or expedite the action. Certainly his handling of the masses of townspeople, fisherfolk and the rest serve only to confound confusion.

Yet, when all's said and the misconceptions underlying the production are freely admitted, this observer still considers Peter Grimes a badly flawed hybrid, a patchwork ineptly contrived by a composer of talent who, at the time he fashioned the piece, had not yet come to a clear artistic understanding with himself. Grimes has many of the earmarks of a first opera. Saving comparisons, it reminds the author of these remarks of Wagner's

(Continued on page 15)



Louis Melançon

From Broadway to opera: Polyna Stoska and Brian Sullivan, both of whom were in Street Scene, meet again as the heroine and hero of Britten's opera

As a Portrait Gallery

By QUAINANCE EATON

WHETHER or not Peter Grimes is a great opera, destined to take a prominent and permanent place in the repertory of the world's theatres, it has made an impression which cannot soon be forgotten. Its impact has been a powerful one and its potentialities for haunting increase with each hearing. After witnessing half a dozen performances, four at the Metropolitan and two in the Berkshires, this writer can testify to the adhesive quality of much of Britten's music and many of Slater's characterizations which spring from Crabbe's original Borough folk. This may not be immortal music—the preludes and interludes which rather uncannily depict the moods of the sea and of man; the opening and closing choruses of people desperately desiring normality over the ground swell, the restlessness of the waves and the shriek of the wind and gulls; the other notable chorus passages, including the famous 7/4 round, and the mystical or maddened soliloquies of Peter—but it tosses itself into the memory with accuracy and strength.

Whether they are entirely material to the story, or equal in merit among themselves, the "little people" in the village also stick in the mind. One certain value they possess is as members of The Borough (in itself the potent force which is pitted against Grimes' struggle) and as such they were etched in acid by Crabbe. Slater makes them into a fascinating portrait gallery in miniature. Several stand out effortlessly; others suffer from the ailments of the entire work—the too literary libretto, Britten's often clumsy prosody (whether intentional or not, the result is uncomfortable and inartistic), the composer's use of awkward tessituras and the mass of choral tone against which solo voices must contend.

Nevertheless, there is much that is clever and interesting in these secondary characters; some that is downright impressive. Performance, of course, makes quite a difference in relative values. None of these personages was quite so memorable in the Berkshire production as at the Metropolitan, although all could be better heard and seen on the small stage, against a small chorus not driven

(Continued on page 15)

As a "Grand" Opera

By CECIL SMITH

AS Lincoln Kirstein once shrewdly observed, Peter Grimes is above all else an opera about writing an opera. Its main concern is the revitalization of bromides which are familiar in all spectacular 19th-century grand opera. Details of plot and characterization, niceties of musical style and invention, sociological and Freudian overtones are all subsidiary. Essentially the opera is a montage of big, rudimentary effects, a calculated arrangement of contrasting devices and usages—the massed chorus and the exposed solo voice; the male and female vocal registers, separately and in combination; the vocal recitative and the formal set piece for orchestra; polyphony and choral writing; conventionality and unconventionality in both harmony and melody; metrical and free rhythm; thin and thick scoring.

This list of standard resources fits La Gioconda, Carmen and a host of other operas quite as well as Peter Grimes. The best tribute one can pay to Benjamin Britten's skill as an operatic composer is that he, too, recognizes their usefulness, and that his opera comes off well in the opera house. It is not so good an opera as La Gioconda or Carmen, for Mr. Britten has not yet developed Puccini's or Bizet's assured ability to carry every intention through to a fully satisfactory effect. But Peter Grimes was planned for a big opera house like the Metropolitan, and it has a right to be given there. Mr. Britten's preoccupation with the means of creating external effects proves that he is a theater composer by instinct. Peter Grimes is full of shortcomings, but forgetfulness of the theatre is not one of them.

Self-Conscious Libretto

The ineptness of Montagu Slater's libretto would have worsened almost any other contemporary composer. Being young and idealistic, Mr. Britten has made the naïve mistake of supposing that an elaborately and self-consciously poetic libretto is an asset to an opera, although the number of operas that have succeeded in spite of such librettos is notoriously small. As is usually the case with an overwritten operatic book, Mr. Slater's text frequently gets in the way of both the simple musical illustration of action and the natural flow of musical ideas. It thrusts forward too prominently its peculiar emulsion of sensitivity and balderdash. In the soliloquies, particularly, it seriously impairs the spontaneity of the music, challenging Mr. Britten to a sweaty struggle with its prosody, inflection and vowel and consonant values. Consequently, many of the solo passages, such as Peter's first-act aria, "Picture what the day was like, are strained in their musical setting. In this particular instance the brutally high tessitura may result—at least partly—from the composer's uncomfortable sense that he ought somehow to respond to the stimulus of the words. But these passages never last long. Mr. Britten's operatic flair returns, and the music, concentrating again upon direct theatrical impact, reduces the words to a proper servility.

Basically it does not matter that the music is in two dozen styles, that the chorus is as much Gilbert and Sullivan as Greek, that the secondary characters often seem irrelevant to the main action. These faults do not rob the score of its essential operatic address to the audience. It matters more that Mr. Britten apparently thinks all tenors are as comfortable as Peter Pears (the original Peter Grimes) in the

(Continued on page 15)

MALIPIERO WORK HEARD IN BOSTON

Fourth Symphony Conducted by Koussevitzky—Visit by Minneapolis Orchestra

BOSTON

THE gap which can lie between intrinsic merit and popular success was embarrassingly evident when Serge Koussevitzky, returning to the helm of the Boston Symphony after a long mid-winter vacation, gave the first performances of the Fourth Symphony by G. Francesco Malipiero.

No living composer is more of a serious artist or a painstaking craftsman than the rugged and independent Malipiero. He has his own mode of expression and standards, and he will not deviate from them. Unfortunately the ticket-buying public finds his music pretty rigorous, and so while the Fourth Symphony is one of the finest works yet commissioned by the Koussevitzky Music Foundation and dedicated to the memory of Mme. Natalie Koussevitzky, it will not readily be accepted by those who seek relaxation or exhilaration.

The technical mastery, inward strength and overall distinction of the Fourth Symphony are remarkable, but while it is neither brutal nor violent, it is one of the most consistently grim scores I ever have heard. It is music conditioned by the awful ravages of the war and the desolation of the post-war years. It is called *In Memoriam*, and of its four movements (all of which end in minor), the first and third are titled *Hope*, the second and fourth *Resignation*.

Here is music of dissonant but ordered and logical texture, of the greatest intensity in its communication of grief. There is hardly any relief from the weight of crushing hopelessness. As Malipiero remarked in his prepared statement about the Fourth Symphony, the war stopped 200 paces from the door of his home at Asolo, outside Venice, where the score was composed. At best the Symphony seems a sort of hoping-against-hope for the return of the peace and happiness of life as it was. Given time, the work may prove a unique, warning memorial of the years when mankind attempted self-destruction.

Rubinstein Is Soloist

At these same concerts, Artur Rubinstein, pianist, made one of his infrequent appearances as soloist, playing both the Mozart A major Concerto, K. 488, and Rachmaninoff's Rhapsody on a Theme of Paganini. In every respect this was superlative pianism, delicate and flowing for Mozart, brilliant, clever and a trifle sardonic for Rachmaninoff. The Boston Symphony pitch sets its A at 445, but the piano was 440 when all hands launched into the concerto. The discrepancy was a bit distressing, but the orchestra pulled its pitch down to the keyboard instrument for Rachmaninoff, and the tonal result was much better. Mozart's Jupiter Symphony completed the program.

These last few weeks have brought what is for Boston an exceptional amount of novelty. We have had the first performances in 30 years of Mahler's Second Symphony; Three Places in New England by Charles Ives has turned up for the first time on a Boston Symphony program, and the Minneapolis Symphony has made its first visit.

We have Leonard Bernstein to

thank for a superb revival of Gustav Mahler's Resurrection Symphony, which the young conductor performed at the last of his programs during a three weeks interlude as guest leader of the Boston Symphony. Public opinion had been divided over the merits of his work during his first fortnight, all recognizing Bernstein's great talent, some admiring him without reservation, others feeling that despite the prevailing merit of his readings, there were a few loose technical ends which did no credit to him or our great orchestra.

But with Mahler, it was a different story. Here we had a superlative interpretation of a score not only most demanding but one of the great and profound masterpieces in symphonic literature. It was obvious that Bernstein literally knew the score inside-out. More importantly, he brought the greatest intensity and a true grasp of Mahler style to these performances.

The two soloists, Ellabelle Davis, soprano, and Suzanne Sten, contralto, sang with the utmost beauty of tone and feeling, while the chorus of Harvard men and Radcliffe women, trained by G. Wallace Woodworth, left nothing to be desired. The chorus had to be small, it is true, because these performances were in the regular subscription series and the stage of Symphony Hall could not be enlarged by removing some of the front seats.

The week before, Mr. Bernstein had given first performances of a Symphony for classical orchestra—and in classical sonata-allegro form—by Harold Shapero. This, like so much of the new music heard here in recent years, was commissioned by the Koussevitzky Music Foundation, and was dedicated to the memory of Natalie Koussevitzky. It seemed to me to be a singularly empty, uncommunicative and academic score, about twice too long and obviously influenced by Stravinsky, Copland and others.

Burgin Plays Ives

It was due to the enterprise of associate conductor Richard Burgin that Charles Ives finally had a hearing at the Symphony concerts. The score had been done here in 1931 by a small orchestra under Nicolas Slonimsky, but for all practical purposes, it was unknown. The first section of Three Places in New England is concerned with thoughts on the Negro's burden of pain and slow advance to freedom, aroused by contemplation of the St. Gaudens relief sculpture of Col. Shaw and his Negro Civil War regiment, which stands on the Beacon St. side of Boston Common, opposite the State House. The second is woven about a Revolutionary War Memorial at Redding Center, Conn., and describes the dream of a boy on a long ago July 4th, when, at a patriotic celebration, he has a vision of the Goddess of Liberty exhorting some of Gen. Israel Putnam's disaffected soldiers not to desert their cause. The final section, The Housatonic at Stockbridge, is a brooding little episode inspired by a poem of Robert Underwood Johnson about the Berkshire stream.

The first two movements have a good deal of slow-motion music which, despite its once adventurous dissonance, does not seem to get anywhere and which to me betrays the mark of the amateur. The second movement, however, does contain some flashy satire of a mediocre band playing corny march tunes, and that is vividly effective. The concluding tone poem, also dissonant and rhythmically tricky, sounds least "American" of all, but it has the most inward character. The audience received Ives' work with lively interest and amusement.

Mr. Burgin's admirably conducted program was like a large tray of

U. S. SINGER IN ROME

Lilly Windsor, soprano, is visited by Italian Premier Alcide de Gasperi (left) and U. S. Ambassador James C. Dunn before her Rome Opera debut in *Faust* on Feb. 26



Press Association, Inc.

hors d'oeuvres: varied, spicy and mostly attractive, but neither hearty nor filling. It began with an excellent and unfamiliar Haydn Symphony, No. 95, in C minor (No. 5 of the Salomon series), and included Stravinsky's harsh, dry and inane Symphony in Three Movements, and the Second Symphony by Tchaikovsky, which is simple-minded music but full of pleasant Slavic tunes.

Dimitri Mitropoulos and his Minneapolis Symphony gave us an afternoon of superior orchestral playing and interpretation. Mozart's Jupiter Symphony, Bloch's Hebrew Rhapsody, Schelomo, with first cellist Yves Chardon (once of the Boston Symphony) as an able soloist, and that wonderful old romantic piece, the Second Symphony by Rachmaninoff, made up the program. Boston is ordinarily cold to visiting orchestras, but the Minneapolis brethren departed with the pleasant tumult of a terrific ovation ringing in their ears.

Boris Goldovsky and his New England Opera Theatre concluded their Mozart Festival with Don Giovanni at the Boston Opera house. Norman Scott, who essayed the title role, sang robustly, but his acting did not begin to suggest the irresistible rake until the last scene. Matthew Lockhart's Leporello was a fine blend of good singing and spirited acting. Ellen Faull has the voice for Donna Anna and made the most of it. Phyllis Curtain, as Donna Elvira, Joseph Ladroute as Don Ottavio, Margaret Goldovsky as Zerlina and Arthur Schoep as Masetto were all first rate musically.

A Dual Commendatore

Mr. Goldovsky indulged in his belief that the murdered Commendatore and the graveyard statue of the nobleman ought to sound and look differently, by making two roles out of one. Ernest Eames was the living Commendatore, and Benjamin de Loache assumed the portentous aspect of the statue. In his effort to present only what Mozart wrote originally, Mr. Goldovsky retained the sextet finale that was discarded after Prague, but omitted Dalla sua pace and Mi tradi, written for Vienna. At the same time he transposed the two ballroom scenes to an open patio in Don Giovanni's backyard. The performance was in English, which, as with The Marriage of Figaro and Idomeneo, seemed to soften down music conceived for Italian vocabularies.

Chamber music has had substantial innings. The Boston String Quartet, temporarily inactive because its former first violinist, Harrison Keller, could not spare time from his duties as director of the New England Conservatory, has been re-organized and re-activated. The personnel is now Alfred Krips and Sheldon Rotenberg, violinists; Joseph de Pasquale, violist; and Alfred Zighera, cellist; their first of four Twilight Chamber Music Concerts, given in Jordan Hall at the unconventional hour of 5:15, offered

Mozart's D minor Quartet, K. 421; Carl McKinley's compact, yet varied and sturdy, Quartet in One Movement, and the Quartet in D major, Op. 44, No. 1, by Mendelssohn. Mr. McKinley, a member of the faculty of the New England Conservatory, which sponsors the Boston String Quartet, was present and received an ovation.

Vladimir Horowitz, playing his new revision of Musorgsky's Pictures at an Exhibition; Maggie Teyte, soprano; Jacques Thibaud, violinist, (who played dully, indeed); Hazel Hallett, pianist; the St. Olaf Lutheran Choir; Miklos Schwalb, pianist, (who played well and introduced Leo Weiner's Hungarian Peasant Songs); the St. Cecilia Schola Cantorum, conducted by Theodore Marier, and Efrem Zimbalist, violinist, have helped to swell the stream of Boston's musical activity almost to flood proportions.

CYRUS DURGIN

Shapero Symphony Given Premiere

Bernstein Leads Performance of Work Commissioned by Koussevitzky Foundation

BOSTON.—Harold Shapero's Symphony in B flat for Classical Orchestra, commissioned by the Koussevitzky Foundation, received its first performances Jan. 30 and 31 at concerts of the Boston Symphony, Leonard Bernstein conducting.

Approximately 40 minutes in duration, the symphony consists of four movements: Allegro, Adagietto, Scherzo, and Finale. While the orchestra called for is that of Beethoven's fifth symphony (hence, the title), the sonorities created are contemporary and new. Comparable things might be said about the harmonic idiom. The texture is rich in detail and contrapuntal elaboration. While the music is metrically constant, its rhythms are varied and vital, often possessing an almost nervous propulsiveness. Notable is the tender and, at times, impassioned lyricism that pervades the entire composition. The overall mood is romantic, refined and controlled with a classical elegance.

A Beautiful Adagietto

Taken altogether, Shapero's symphony is an extraordinary achievement. It has its defects—chiefly of over-elaboration and literalness in adherence to classical formal procedures; but these are remediable and are more than counterbalanced by its positive qualities, its superb technique, the depth and authenticity of its emotion. The Adagietto, in particular, impressed the writer as being one of the most beautiful in modern symphonic literature.

The performance had the benefit of Mr. Bernstein's thoroughly sympathetic direction.

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Three Additional Views of Peter Grimes

As a "Patchwork"

(Continued from page 13)

early opus, *Die Feen*—not, of course, by any musical or dramatic resemblances but by the general overloading of incident, the vague motivations, the excess of minor characters and episodic "specialties," the superfluous ballast generally. As for musical echoes, derivations and influences—these are to be expected in the work of a young composer (especially for the operatic stage). And so where Wagner in his early career could not escape the imprint of Weber, Marschner, Spohr, Lortzing and the rest, Britten does not hesitate to recall the cathedral bells of Boris, the processional chimes in the first act of *Tosca*, Alban Berg (that passacaglia between the scenes of the second act would probably have never been written without the composer of *Wozzeck*), Sibelius and half a dozen other fertile sources, including the confectioners of night club frivolities. But there is little use in enumerating these similarities and origins. On the other hand, page after page of Peter Grimes affords evidence that the composer did not ponder very deeply some of the fundamental principles of opera; also, that he allowed himself to be seduced by various artifices and sophistications. His passacaglia interlude, for example, is just one instance of these. It is well constructed and interesting, if unoriginal, music. Just what specifically dramatic office it fills never becomes clear. Yet Britten can at times be atmospheric and singularly evocative. There is a memorable sample of this quality in that eerie interlude which connects the prologue with the first act and recurs toward the close of the work.

This writer is in no position to tell whether Britten developed in his subsequent operas a greater unity of manner than he achieved in the stylistic conflicts of Peter Grimes. And certainly in this first work he still had much to learn about vocal writing and the settings of words. If so much of the text remains unintelligible the fault is much less the singers' than the rhythms, the note values and particularly the tessituras affected by the composer. Again and again the vocal parts lie too high or too low to favor a clear cut projection of verbal sounds. Ellen Orford has many sentences set to phrases so altitudinous that, although the accompaniment is light, she cannot possibly enunciate them with any definiteness. Then, too, quantities of words are swamped under the weight and complexity of contrapuntal ensembles or else blotted out by instrumental combinations—not necessarily heavy but acoustically antagonistic to verbal clarity.

Referring to Verdi

One would like to know if Britten ever bothered to read Verdi's letters to some of his librettists concerning the "parola scenica"—the word (or phrase) which suits the situation and communicates the meaning to the hearer like a lightning flash. If not, he should make a point of studying certain objections the creator of *Aida* made to Ghislanzoni in the latter's sketch for parts of the second and third acts. Verdi took strong exception to "poetry" and "literature" for its own sake. He wished something that would make instant sense to the hearer without elaborate or far-fetched mental efforts. It would be interesting to know what he would have said to such an excogitated passage as the one quoted above, even though the orchestral part allied to it is a meticulous pianissimo!

One is eager to hear Brian Sullivan in a role that permits him to do outright singing. The voice is one of unusual and sympathetic beauty, technically schooled to a high degree. It



John Garris as the Rector Adams



Paula Lenchner and Maxine Stellman as the Nieces



Philip Kinsman as Hobson



Martha Lipton as Mrs. Sedley



Thomas Hayward as Boles



Jerome Hines as Swallow

A HALF DOZEN "PORTRAITS" FROM PETER GRIMES

lends itself to a range of emotional expression as wide as Grimes permits. Even those ugly, semi-ornamental phrases the tenor is called on to sing in the tragic episode at the hut Mr. Sullivan delivered with flexibility and meaningful emphasis rather than gargling them, as he might easily have felt tempted to do; while the mad scene was a quite extraordinary approach to real *bel canto*. Moreover, the newcomer has personality, bearing, presence and not a little dramatic resource.

Polyna Stoska not only sang with a greater purity of tone than she has thus far achieved at the Metropolitan but her Ellen Orford became something of an authentic and moving characterization. Mack Harrell's Captain Balstrode fitted admirably into the crowded picture, most of whose figures, for all their ceaseless mobility and noise, are quite without real life. The chorus, which is of Musorgskyan importance, sang with great spirit and robust tone. It is not its fault that its members are sometimes made to sway after the manner of old-fashioned operettas.

As a Portrait Gallery

(Continued from page 13)

wildly back and forth in the high wind of a stage director's whims and an orchestra more intensely and definitively conducted, though fewer in number.

Ned Keene comes across best. Skeptical, cynical, sensible, he does not hesitate to help Grimes by buying him an apprentice; yet he is the first to stir up trouble when Peter drags the boy off after church. Ned begins the hubbub—"Grimes is at his exercise"—then tries to restrain the fanatical Boles, but comments that out of it all he can gain a profit. Hugh Thompson made the character particularly sharp, and Clifford Harvuot also did well with it in one performance. Both profited from the fact that many of Keene's salient lines are left relatively unaccompanied, "If the old dear takes much more laudanum she'll find herself one day in Bedlam!" and, to Mrs. Sedley in the Inn, "The Nieces are better than you for kissing, Ma." Again, he is clearly heard to say, when Mrs. Sedley faints, "Get brandy, Aunt. Who'll pay? Her—I'll charge her for it." And, "This widow's as strong as any two fishermen I've met." He is not even baffled by having to sing, "Fear? Only for the goods you're rich in. It won't drown your conscience, it might flood your kitchen."

Also a standout is Swallow, the pompous, the conventional, the legal backbone of the community, ready to bend if no one is looking, glad to find nothing wrong in Peter's hut after the hue and cry, yet willing to prosecute. In the prologue his authority is already established, as in a weighty monotone he interrupts each phrase of Peter's oath to give him the next—a passage cleverly written in imitation of court procedure. Even his half tipsy pursuit of one of the Nieces is couched

in legal terms, "Assign your prettiness to me, I'll seal the deed and take no fee. . . . If my appeal should be ignored, I'll take it to the House of Lords." This is a great, sprawling tune, not very graceful, but it stays in the memory. As sung by Jerome Hines, Swallow was unforgettable.

Boles, the undisciplined Methodist preacher, hysterical in both rectitude and lechery, is neatly portrayed in music. Only once in a while does he sing in a "straight" line—as in the Inn, when he chases a Niece and clearly says: "I want to pay my respects to the beauty and misery of her sex." At other times, particularly when he exhorts the mob in the second act, his tones are mostly ornamented, turned and tripled. In such fashion he sings "Her v-a-t-s flo-o-w with poisonn-n-ned gin. . . ." "He dri-i-nks go-o-od health to all dis-e-a-s-es. . . ." "God's sto-o-orm will dro-o-wn your hot desires. . . ." "Hi-is e-e-x-er-ci-se is no-o-t wi-i-th me-en bu-ut killing bo-o-ys!" and so on. Thomas Hayward was a believable Boles; Leslie Chabay was less incisive.

Who can forget the sweetness of Rector Adams' "Good mo-or-ning," and "Good night, good people, good night"? The saccharine sixths of the latter are saved from becoming cloying by the brisk underlying hornpipe, one of the truly sunny touches in the entire score. John Garris' flawless singing and thoroughly worked-out impersonation made the part a little gem.

Hobson, the carter and policeman, has one bit which clings in the memory. It is another sprawling tune, "I have to go from pub to pub, picking up parcels, standing about," which registers clearly. Ellen repeats it a half tone higher, a dramatic-musical device which heightens the little scene in which she offers to bring the boy from the workhouse. Philip Kinsman sang the song well.

Balstrode Seems Secondary

Captain Balstrode might be considered a major character, and hence not a candidate for this gallery. The writer finds him the least interesting of all, both in motivation and treatment. His music seldom comes through the heavy texture of the chorus and orchestra except in the Inn, where his scoffing at Auntie, the Nieces and Boles seems out of character. His placid, philosophical turn of mind does not make for a dramatic figure, and such he is not. John Brownlee and Mack Harrell both strove mightily to bring him out from two dimensions, the first succeeding better in acting, the second in vocalism.

The women in the portrait gallery have the bad luck to be overpowered at almost every turn by the disadvantages listed earlier. Mrs. Sedley, whose vicious imagination provides the catalyst for Peter's destruction, puts over the fact that she has never been in a pub in her life (although one listener thought she said "tub"), and that she earnestly desires to see the Lawyer Swallow (in the extremely contrapuntal scene of the Moot Hall dance). But her principal song is set

so low that its incredibly fancy language cannot be distinguished. All under or near middle C she has to sing "Murder most foul it is, eerie I find it, My skin's a prickly heat, blood cold behind it." Or, even more preposterous words: "Crime that's my hobby is by cities hoarded." Who could manage such syllables in such a register! Martha Lipton did as well as possible with the part, but she looked too young and attractive.

Auntie and the Nieces

Auntie, whose good nature often gets the best of her practical one, declares that "this is the sort of weak politeness makes a publican lose her clients." She has one song which would bounce over the footlights better if the rough interjections of the orchestra were subdued. "Loud man," she sings to Balstrode, "I never did have time for the kind of creature who spits in his wine. A joke's a joke and fun is fun." But the intervals are so strained that most of it is lost, and her whole part is so difficult that neither speech nor song registers. Claramae Turner made the most of it, however, particularly visually.

The Nieces, silly and chattering, sing in canon or in unison. They lend no warmth, only shrillness, as is appropriate to their assignments, until, with Ellen and Auntie, they together form one part of the touching trio at the end of the first scene of the second act. They believe that good things come in threes. "Save us from lonely men," they cackle. Maxine Stellman and Paula Lenchner sang the parts well and were blowsily pretty vixens, worthy to join the portrait gallery.

As a "Grand" Opera

(Continued from page 13)

vocal stratosphere, and that he seldom lets the solo soprano voice follow its most attractive bent. Solo writing as felicitous as *Cielo e mar* or *Suicidio* would be a great asset to Peter Grimes; and it is a red herring to argue that *La Gioconda* is inferior as absolute music to Peter Grimes. Mr. Britten set out to write a grand opera of the old-fashioned pastiche variety. Vocally flattering arias are a *sine qua non* of such an opera. If Peter Grimes slips out of the repertoire soon, blame it on the bad arias. Choruses and orchestral interludes are no substitute in this kind of opera for arias that display the singers in a good light.

In the perspective of British musical history a conventional, opera-house opera was the right kind for Mr. Britten to compose. It saddens the English that they have never had their own Verdi or Gounod. To have its belief in English opera awakened, the English audience needed a native work that could hold its own at Covent Garden alongside Rigoletto and Faust. Peter Grimes is successful primarily because it was designed for a big opera house and a conservative audience. Even if its music were as great as Purcell's *Dido and Aeneas*, a small-scale opera could never have convinced the British public—or the international audience for official big-time opera in New York, Stockholm or Rome—that the day of English opera had finally dawned.

It Could Only Happen In Russia

THE denunciation of Prokofieff, Shostakovich and five other Russian composers by the Central Committee of the Communist Party of the Soviet Union, reported in detail on page 3 of this issue, has naturally aroused indignation and revulsion among American musicians and among all who believe that a composer is entitled to full artistic freedom.

The official castigation of Shostakovich in 1936, after the production of his opera, *Lady Macbeth of Mzensk*, was a mere love tap compared to the present sweeping condemnation of the entire output and public influence of seven of the leading Soviet musicians. And even more shocking than the Central Committee's resolution is the almost indecent willingness of the composers to eat crow—to confess their ideological sins, thanking the committee for putting them to rights and promising to reform their ways.

Although its primary motivation is political, a certain share of the Central Committee's criticism stems from objections of an aesthetic nature. Muradeli's opera, *Great Friendship*, which precipitated the present storm, is condemned in the first place because the music is "inexpressive and poor," because the harmony consists of "dissonant noises completely alien to the normal human ear," and because "there is no organic connection between the musical accompaniment and the development of the action on the stage." The works of Prokofieff, Shostakovich and the others are described as monotonous and devoid of the polyphonic interest necessary in any satisfying musical composition.

These are charges which might be made equally readily in the United States by a conservative critic who felt that the foundations of music were threatened by departures from a traditional course. They are not jingoistic or patriotic accusations, for the "formalist distortions" of which the Soviet composers are said to be guilty are contrasted with "the best traditions of Russian and Western classical music." In other words, the composers who engage in "formalist distortion" are considered to be wrong not because they are anti-Russian, but because they are anti-classical.

But the argument does not stop here. It moves on into the political realm by identifying "formalist distortions"—"atonality, dissonance and disharmony"—with "the spirit of the contemporary modernist bourgeois music of Europe and America." The music composed in this vein thus becomes automatically anti-Russian because it is too closely allied to the styles employed by "in-

dividualists" in countries which do not accept Soviet social or political theories. This is an application, in reverse, of the too prevalent American assumption that if your brother or your second cousin is a Communist, you are probably one, too. A composer cannot be a good Russian if his music, no matter how accidentally, bears a family relationship to American or English music.

THE final, and the most forcible, argument of the resolution accuses the Soviet composers of "forgetting how to write for the people." Instead of employing folk materials and writing in popular genres—such as opera, vocal music, and music for small orchestras and folk instrument—they have been devoting their energy to "innovative" works which have too little bearing upon mass public taste. And their efforts in this direction have been bolstered up by the curriculum of the Moscow conservatory and by the attitude of newspaper critics, both of which have taken the side of "formalism" and "anti-public trends."

On all three of the levels employed in the Central Committee's resolution, the misdemeanors of the composers have now been liquidated. Prokofieff, Muradeli and Shostakovich have promised to stop being anti-classical. The critics will now "express the opinion of Soviet society," rather than views borrowed from the West, or they clearly will express no opinions whatever. "A realistic trend," placing a suitable valuation upon popular and folk materials, will replace "formalist distortion." The Moscow Conservatory and all other offending schools will remodel their courses of study, and the Organizational Committee of the Union of Soviet Composers, under the reborn inspiration of its head, Comrade Khataturian, will provide zealous policing of the future work of its members.

The fact that seven of the Soviet Union's most celebrated artists were tried, condemned and sentenced without public trial or discussion seems to disturb nobody in Russia—not even the victims themselves, whose abrupt reformation has, to outside eyes, all the haste and superficiality of the resolution of a musical-comedy plot two minutes before the final curtain. Nothing could be farther from the American ideal than this whole ruthless procedure; nothing could be farther from the spirit of democracy than this authoritarian dictation to an artist of the style or political viewpoint his works must embody.

In Hollywood the screen writers who have been suspended from their studios ever since the hearings of the Un-American Committee are wondering whether the Congressional committee room is located in America or in Russia. Some of our com-

Personalities



Associated Press
Margaret Truman (left) greets Helen Jepson, arriving in Washington, D. C., for the Jefferson Day dinner

posers and musical performers are already wondering whether they will be next on the Thomas Committee's list.

A Bas le Claque

THE Metropolitan may justly pride itself on being an international opera house, where every country is welcome. But there is one foreign idea we wish had been left at home. This is the conviction, particularly on the part of Italian singers, that their applause must be inspired, regulated and dominated by men presumably paid for the job. In short, a claque.

A claque influences nobody but the person who has hired it. The artificial quality of its applause, its lung-bursting "bravos" and precision of attack and release fool no one. The artist may revel at his reception, but his reviews will be no better the next day. And on sober thought, the average patron of the opera house becomes disgusted with this manifestation of an anachronism. For that is what it is—a vestigial organ, a gangrenous appendix.

FROM OUR READERS

Ernest Newman Seeks Rare
Volume on Musical Theory

To the Editor:

TADWORTH, SURREY,
ENGLAND

I have been trying for years, but in vain, to get a copy of E. M. Bowman's *Manual of Musical Theory* (1877). He was a pupil of Weitzmann, and I have long wanted it in connection with some researches in connection with Weitzmann. I imagine the book was published in New York. I should be grateful if you could ever find a copy. So far my efforts in America have been fruitless.

Yours sincerely,

ERNEST NEWMAN

Will any reader who has a clue to the whereabouts of a copy of the Bowman book kindly communicate his information to Mr. Newman, in care of MUSICAL AMERICA, 113 West 57th Street, New York 22, N. Y.

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MUSICAL AMERICANA

JACQUES THIBAUD, violinist, who played in Los Angeles on Feb. 24, was a guest speaker at that city's Breakfast Club on Feb. 18. During his recent appearances with the Philadelphia Orchestra, Mr. Thibaud requested four tickets for the Washington concert. All tickets had been sold, but finally word was received from the White House that half of President Truman's box would be available for Mr. Thibaud's guests. . . . **Helen Jepson's** Jan. 30 concert in Sarasota, Fla., was originally scheduled for the Municipal Auditorium. A dispute with the American Federation of Musicians ensued, and the Ringling Brothers offered one of their circus tents, with a lion's cage as a dressing room. Miss Jepson agreed to these terms, but the concert actually took place within the ropes of a prize-fight ring in the Sarasota Coliseum of the American Legion. . . . **Henry Temianka** became a father early in February. His son's name is Daniel, but the violinist refers to the tot as "heir for the G-string."

Leonard Rose, cellist, recently was given an invaluable music library by his friend and former teacher, **Felix Salmond**. Solo score and parts for all the standard works for cello and orchestra are in the collection, many of them now out of print. Mr. Salmond, who now devotes himself to teaching, feels that Rose is the logical person to inherit his library. . . . **Arturo Toscanini**, who will conduct the NBC Symphony in Carnegie Hall on April 26 for the Building Fund of the N. Y. Infirmary for Women and Children, has declined the free box usually reserved for family and guests of artists who perform at benefits. Instead, he has personally donated \$250, the contribution suggested for an eight-seat box at the concert. . . . **Kurt Adler**, now in his sixth year as chorus director of the San Francisco Opera, began rehearsals this month for the fall season. This summer he plans to conduct several outdoor opera performances in the Bay Region, probably at Stern Grove and on the Stanford University campus.

Antal Dorati, conductor of the Dallas Symphony, and **Yehudi Menuhin**, violinist, have recorded the musical sound track for *Delirium*, a movie to be released this year by Two Continents Films. The film is a psychological study of a violinist addicted to alcohol who finds his salvation in the church, and the sound track includes portions of the Mendelssohn Violin Concerto. . . . **Ellabelle Davis**, soprano, began her first European concert tour March 5 with a radio broadcast from Brussels, followed by concerts in Paris, Marseilles, Rome and other French and Italian cities. . . . When **Erich Leinsdorf**, conductor of the Rochester Philharmonic, presented excerpts from *Parsifal* at a recent Rochester concert, he needed church bells for the Transformation scene. He solved the problem by borrowing the bells used by the Metropolitan Opera for this scene. The bells are actually flat steel plates of various sizes and tunings, easily transported.

Igor Gorin, baritone, has two hobbies and an avocation besides his career. Outdoors, he loves horses, and spends much of his time at the Emerald Valley Ranch in Colorado Springs in the summer. Indoors, he's an expert amateur cook, and creates original recipes. His avocation is writing songs, and he is a member in good standing of ASCAP, with more than a dozen published songs to his credit. . . . **Juanita Richmond**, of Rochester, and **Angel Reyes**, violinist, were married in New York on Feb. 9. . . . **Jacques Abram**, pianist, will introduce Benjamin Britten's First Piano Concerto in orchestral appearances next season. . . . **Reginald Stewart**, conductor of the Baltimore Symphony, has just become an American citizen. The Scottish-born conductor took the oath of citizenship in Baltimore.

Dame **Myra Hess**, pianist, was honored at a reception on Feb. 29 in the Music Branch of the N. Y. Public Library. At the reception, attended by conductors, composers, performing artists and members of the Library administration, the Library exhibited a gift of British music and records recently presented by the British Council, of whose governing board Dame Myra is a member. . . . **Miriam Solovieff**, violinist, returned to New York from an American concert tour early in March and left immediately by plane for three concerts in Caracas, Venezuela. . . . Florida Southern College conferred an honorary Doctor of Music degree on **Eleanor Steber**,

What They Read 20 Years Ago

MUSICAL AMERICA for March, 1928



International Newsreel

Pasquale Amato, creating the role of Napoleon in the film, *Glorious Betsy*, lapses into song for the benefit of Dolores Costello and Director Alan Crosland. Right: **Friedrich Schorr**, baritone of the Metropolitan, returning from concerts in London. With him is his wife, **Anna Scheffler**, dramatic soprano of the Staatsoper in Berlin

And of Later Decades, Too

Stravinski's *Oedipus Rex*, given its premiere by Serge Koussevitzky and the Boston Symphony, is "an extraordinary work of immense power and tragic significance. It may well become a classic of the present decade."

—1928—

Beginning of a Long Tenure

Rudolph Ganz, pianist, composer and conductor, has been engaged by the Chicago Musical College, as vice president and a member of the piano faculty.

—1928—

Gatti Introduces Rondine to U. S.

Puccini's opera "is a fetching, if somewhat diffident little step-sister to *La Bohème*," says critic. In the cast: **Lucrezia Bori**, **Editha Fleischer**, **Beniamino Gigli** and **Armand Tokatyan**. **Vincenzo Bellezza** conducted.

soprano, March 5. . . . **Paul Laval**, conductor, has been appointed National Music Consultant to the Boys' Clubs of America.

Robert Weede, baritone, has been engaged by the Paris Opera and Opera Comique for the month of June. . . . The Second Symphony of **Laurence Powell**, organist and choirmaster of Victoria, Texas, had its first performance in Birmingham, England, on Dec. 15. . . . **John Tyers**, tenor, has been engaged for the leading male singing role in a forthcoming musical, *Inside U. S. A.*, starring **Beatrice Lillie** and **Jack Haley**.

After **Charles Münch's** last appearance of the season with the N. Y. Philharmonic-Symphony, the members of the orchestra gave him an inscribed silver cigarette box as a token of their affection and esteem. . . . **Doris Doree**, soprano of the Covent Garden Opera in London, has recently given several concerts in Oslo and other Scandinavian cities. . . . The United Nations Symphony gave its first New York performance in a benefit for the National Cancer Foundation at the Metropolitan Opera House on March 2. **Sylvan Levin**, musical director of WOR-Mutual, conducted the orchestra, and **Cladya Swarthout**, mezzo-soprano, was guest soloist.

Ricardo Odnoposoff, violinist, now on an extensive European concert tour, will be a juror for the International Music Contest at Scheveningen, Holland. After the contest he sails for concerts in South and Central America, with a vacation squeezed in sometime in June. . . . While on a visit in Palm Beach, Fla., **Andre Kostelanetz** conductor, was obliged to undergo an emergency appendectomy. The operation, which took place in the early morning hours of March 8, was successful. . . . At the conclusion of her annual concert tour in this country, **Guiomar Novaes**, pianist, left for Brazil in mid-February, stopping over for three recitals in Cuba. She will return to the U. S. this fall, following four weeks of concerts in Central America.

Eugene Conley, tenor, will appear at the



International Newsreel

—1928—

That Famous Merger

"Unless positive denials are issued before the first of May, it now appears certain that the New York Philharmonic Orchestra will, in the significant sense of the word, absorb the New York Symphony Orchestra. . . . it is a private arrangement between **Clarence Mackay** (Philharmonic) and **Harry Harkness Flagler** (Symphony)."

—1928—

Stockholm Royal Opera for the first time this April. He will sing in three operas, *Tosca*, *La Bohème* and *Rigoletto*. While in Europe, he will also give recitals in Norway and Holland. . . . **Vladimir Golschmann**, conductor, flew to Paris recently. He will lead the Brussels Philharmonic in the last four concerts of its current season. He will also conduct two concerts with the Paris National Orchestra, returning here at the end of May. . . . **Samson Francois**, pianist, has returned to France for a series of European engagements during April. Then he flies to Kingston, Jamaica, to begin a tour of Central and South America, coming back to the U. S. early in October for the 1948-49 concert season.

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DENMARK: **JURGEN BALZER**, Extrabladet, Rådhuspladsen 33, Copenhagen.

NETHERLANDS: **DR. J. W. de Jong Schouwenburg**, 583 Kiezersgracht, Amsterdam.

Menotti's Opera

(Continued from page 5)

an amazingly wide range of idioms. Who could miss the delicious reference to Strauss in the terrific chromaticism of Laetitia's and Miss Todd's "Good morning!" to Bob in Scene V of *The Old Maid* and the Thief? The Telephone is full of good-natured burlesque of the Donizetti type of ensemble and solo aria. And when the husband in *Amelia Goes to the Ball* compares his wife to modern music, the fear-some discords in the orchestra make an hilarious deference to the popular conception of what modern music is.

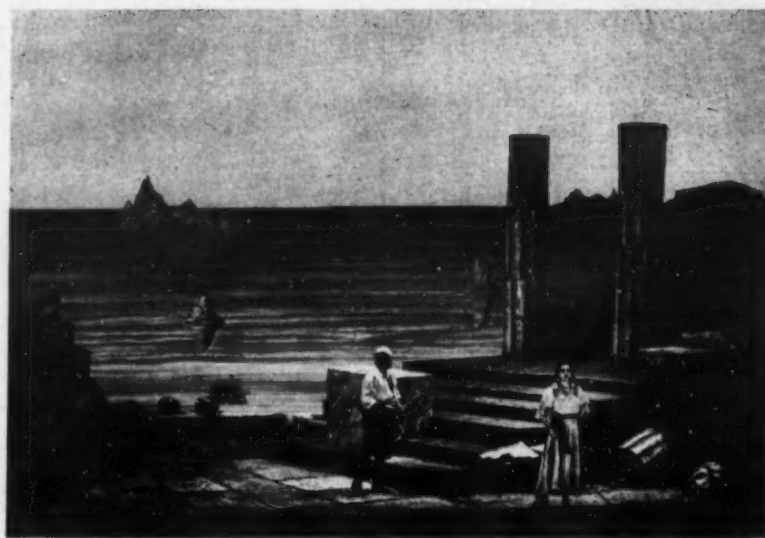
The vigor of Mr. Menotti's dramatic imagination was convincingly displayed in *The Old Maid* and the Thief, which was originally conceived as a radio opera and given its world premiere by the National Broadcasting Company on April 22, 1939. So cleverly was the comedy worked out that the radio listener had just as vivid a conception of the characters and situations as later stage performances of the work revealed. There was even a reference to the dramatic illusion. When Miss Todd and Laetitia raid the liquor store, the former exclaims in alarm: "I heard a noise," to which the intrepid Laetitia replies: "That's just part of the orchestration."

In the years since 1937 Mr. Menotti's surety of touch and quality of material has steadily improved. The Medium, a gripping study of superstition, fraud, tenderness and greed, builds to an inevitable tragic

climax. It is a work so deceptively real that only later does one grasp the fact that the composer has evoked eternal as well as personal problems. In this opera the occasional textual carelessness of the earlier works has disappeared and the dramatic tensions are flawlessly balanced. It was a stroke of genius to introduce Monica's haunting ballad addressed to the Black Swan just at the point where the emotional situation is bordering on hysteria. And the recitative throughout is masterly.

Though less powerful, Mr. Menotti's score for Martha Graham's *Errand Into the Maze* also reveals a new force and heroic scope in his writing. But one is so grateful for his simplicity and unabashed effectiveness that one hesitates to praise this particular phase of his development. Heaven forbid that he should ever be persuaded to write a "grand" opera, merely for the sake of being grand. A musician with so keen a sense of humor is probably in little danger from this temptation; and the fate of Britten's *Peter Grimes* at the Metropolitan may stand as a warning. The overstuffed 19th century conventions of opera production are always fatal to the lean understatement of contemporary dramatic works. *The Island God*, though not one of Mr. Menotti's most distinguished operas, deserves a rehearing with less trappings of brass and more intimacy and psychological insight in dramatic and musical handling.

Although prophecies of approaching extinction are directed towards opera more frequently than



Richard Rychtarik's setting for Menotti's *The Island God* as given at the Metropolitan Opera in 1942

New York Times

towards any form of music, that unregenerate child continues to flourish in Protean fashion. Commissions from the Ditson Fund of Columbia University and the National Broadcasting Company have aided Mr. Menotti in the always financially precarious undertaking of opera composing. But the public success of his works, including a Broadway run and a tour of *The Telephone* and *The Medium* is the most encouraging sign that one need not starve in order to write for the musical theatre.

Perhaps the sad and troubled tale of opera in America is more the result of the types of operas written, the productions to which they were submitted and the scandalously few performances they received than a revelation of the moribund nature of the genre. At any rate, Mr. Menotti is flourishing like a green bay tree where most composers have only pushed a stubborn sprout between hostile stones. What living composer except Richard Strauss can boast of having four operas in current production?

Soviet Composers Rebuked

(Continued from page 3)

tempts to continue and develop the classical heritage, have been pronounced second rate, have remained unnoticed and have been treated in an offhand manner."

The document concludes with a specific resolution by the Central Committee of the Communist Party, (1) censuring the "formalistic trend in Soviet music"; (2) proposing "the liquidation of the shortcomings indicated in this resolution . . . and provision for the development of Soviet music along realistic lines"; (3) calling upon Soviet composers "to permeate themselves with a consciousness of the high demands made of musical creation by the Soviet people"; (4) approving "the organizational measures of the appropriate party and Soviet organs directed toward the improvement of musical affairs."

The sweeping resolution apparently was unexpected even in many Russian quarters, for on the very day it was issued in Moscow the Information Bulletin of the Soviet Embassy in Washington, D. C., hailed Khatchaturian for the "exceptionally strong appeal" of his compositions in an article by the Soviet composer and Stalin prize winner, G. Lvov.

At least three of the seven censured composers were quick to make public readjustments of their artistic views. Muradeli, appearing personally before the Composers' Union, which has 900

members, said that he agreed with the Central Committee's description of his opera, *Great Friendship*, as "completely alien to the normal human ear." He described the opera as a "creative defeat" caused by his attempt to follow "the false road of musical invention and formalism alien to the understanding of the people." "I realize my responsibility for all my mistakes," he conceded, "and I will strive with all my heart to amend them."

Prokofiev, reported to be ill, did not attend the meeting, but sent a letter thanking the Central Committee for "the assistance which it is giving to correct my mistakes," and saying further that "the party's decision separates the decayed tissues of music from the healthy ones." Khatchaturian also accepted the committee's rebuke, and wrote an article in which he described some of his recent music as "an unnecessary conglomeration of sounds."

Apparently the whole matter is now settled to the satisfaction of the Central Committee, for Prokofiev's most recent ballet, *Cinderella*, which was staged before the resolution was issued, continues to be performed at the Bolshoi Theatre in Moscow. In New York the Metropolitan Opera Association, with a good sense of timing, announced that Prokofiev's opera, *War and Peace*, will be included—in concert form—in next season's repertory.

Lauritz Melchior Celebrates Anniversary of Danish King

On March 11, the Association of former Royal Danish Guardsmen, of which Lauritz Melchior is president, celebrated King Frederick IX's first anniversary as King of Denmark. The festivities, which took place on the Starlight Roof of the Waldorf-Astoria, included a concert given by Mr. Melchior and other artists of the Metropolitan Opera, among them Eleanor Steber, Herbert Janssen and Fritz Busch, who conducted the orchestra.

Chautauqua Opera Group Announces Summer Schedule

Six works will be presented by the Chautauqua (N. Y.) Opera Association this summer on Fridays and Mondays. On the schedule is *The Mikado*, July 16 and 19; Gounod's *Faust*, July 23 and 26; Mozart's *Così fan Tutte*, July 30, Aug. 2; *Carmen*, Aug. 6 and 9; *La Bohème*, Aug. 13 and 16; *Lucia di Lammermoor*, Aug. 20 and 23. Artists to be heard in leading roles include Josephine Antoine, Anne McKnight and Annette Burford, sopranos; Frances Bible and Jean Browning, contraltos; Hugh Thompson and Clifford Harvuot, baritones, and Gil Gallagher and Norman Scott, basses. Alfredo Valenti will again direct the series.

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RADIO

Toscanini Returns To NBC Symphony

NBC Symphony. Arturo Toscanini, conductor. Feb. 14, 6:30 P.M. (EST.)

Don JuanStrauss
Queen Mab Scherzo, from Romeo and Juliet SymphonyBerlioz
Pictures at an ExhibitionMussorgsky

By the time he reached Mussorgsky's tone picture of the Great Gate of Kieff, Mr. Toscanini had displayed the most resplendent sonorities the NBC Symphony can produce. The audience remained for several minutes after the broadcast to welcome him back with a special ovation, after his mid-winter vacation from the podium.

The Queen Mab Scherzo was a miracle of delicacy and rhythmic exactitude. Once again, the prophetic character of Berlioz' scoring startled the listener. The pedal point held by the violins in harmonics, the color chords in the brasses and winds in this scherzo were a hundred years ahead of their time when Berlioz wrote them.

Mr. Toscanini's treatment of Strauss' Don Juan was metronomically too rigid to bring out the full dramatic contrast of the score. His program, as a whole, seemed stodgy after the splendid fare which Ernest Ansermet has been offering us, but the virtuosity of the performances was superb. R.

NBC Symphony, Feb. 21

Arturo Toscanini, conductor. 6:30 P.M. (EST):

Variations on a Theme by HaydnBrahms
Symphony No. 3, F majorBrahms

Brahms' Haydn Variations are always a Toscanini specialty, and his performance of them exhibited all its customary clarity of tone and graciousness of contour. The Third Symphony, which occupied the remainder of the all-Brahms program, was somehow less satisfying, though it is precisely the work one feels ought to be Toscanini's special business. However it may have sounded over the air, there was a dryness about it in Studio 8-H that may have been attributable to the notorious acoustics of the place. One feels less disposed to blame acoustics for the lack of intensity and heroic sweep in all but the finale, where the music had an impact and an incandescence wanting in the preceding movements. H. F. P.

NBC Symphony, Feb. 28

Arturo Toscanini, conductor. 6:30 P.M. (EST):

Manfred Symphony, Op. 58Tchaikovsky
Jota AragonesaGlinka

Every now and again, it seems, Mr. Toscanini cannot resist the impulse to let down his hair. His Russian program served as a field day for the elocution and theatricalism he keeps so firmly hidden from view on more sedate occasions. He has seldom conducted a louder hour of music, or one which so exclusively glorified flashy virtuoso playing. More than any other orchestral work of Tchaikovsky, except perhaps the discredited 1812 Overture, the Manfred Symphony conceals impoverished musical subject matter behind a facade of brilliant and often novel orchestration. Many conductors shy away from the symphony, for if it fails to make its rhetorical

effect the music has no raison d'être whatever. Mr. Toscanini, understanding this risk, gave the players ample latitude to achieve their individual assignments superbly, yet never allowed them to interrupt the forward movement of the rhythm. If it is difficult to imagine why Mr. Toscanini felt attracted to so questionable a piece, it is equally difficult to imagine that anyone else could have presented it more knowingly. As though he had not done enough to agitate the nerve ends of the audience, he finished the hour with Glinka's equally strident Jota Aragonesa, played at a fast tempo which all but obliterated its resemblance to a Spanish dance. C. S.

Creston Fantasy Given Premiere

Los Angeles Philharmonic Plays Works by Phillips and Britten—Münch Is Guest Conductor

LOS ANGELES.—The world premiere of Paul Creston's Fantasy for trombone and orchestra; first West Coast hearings of works by Burrill Phillips and Benjamin Britten; two all-Brahms concerts in the cycle of five devoted to that composer, and the appearance of Charles Münch as guest conductor at a pair of concerts have kept interest in Los Angeles Philharmonic programs high.

The premiere of the Creston Fantasy took place Feb. 12 and 13, with Alfred Wallenstein conducting, and Robert Marsteller, the orchestra's first trombonist, as soloist. The composition, which had been commissioned by Mr. Wallenstein, is highly ingenious, both in its handling of the solo part and in the clever orchestral background. The solo trombone discourses in a free and wayward manner over a chattering and commenting orchestra, and the whole ends logically in a well-knit fugue that avoids any hint of the academic. Mr. Marsteller's playing was of noteworthy fluency and smooth tonal quality, and Mr. Wallenstein's conducting made the most of the tricky orchestral part.

Arrau Is Soloist

Claudio Arrau appeared on this program as soloist in an incisive reading of Beethoven's Emperor Concerto. The other purely orchestral works were Mozart's Eine Kleine Nachtmusik and Strauss' Don Juan, which topped any of the season's previous exhibitions of orchestral virtuosity.

Phillips' Tom Paine Overture, played Feb. 5 and 6, proved to be a noisy and overblown attempt at musical portraiture with indigenous and patriotic overtones that hardly made their point. Also new to Los Angeles audiences in this program was Britten's Variations on a Theme of Frank Bridge, not a new work but one well worth hearing for its variety and unerring effectiveness. Mr. Wallenstein also offered interpretations of Schumann's Second Symphony and Ravel's Alborada del Gracioso.

Charles Münch's tenure as guest conductor Jan. 22 and 23 was devoted to an all French program—Fauré's Pelléas et Mélisande suite, Honegger's Symphony for Strings and the César Franck Symphony. The Honegger work was new to Los Angeles, but hardly seemed to live up to its advance notices. The orchestra played extremely well under Mr. Münch, though from an interpretative point of view the hectic theatricalism of the Franck Symphony was more disquieting than spiritual.

The all-Brahms concerts Jan. 29 and 30 consisted of three movements of the Serenade No. 1 in D major, the Liebeslieder Waltzes, Op. 52 and the First Symphony. Mr. Wallenstein's mature and well balanced conception of the music lent so much charm to the Serenade that it was regrettable the entire work could not be performed,

while the symphony stood forth in full justice, with no subjective distortions. The Liebeslieder Waltzes were delightfully performed, with the University of Southern California Cantata Singers, Charles Hirt, director, singing the voice parts with crispness and precision. Lois and Guy Maier played the piano duet on two instruments with sparkle and discretion.

The orchestra resumed its subscription series in Philharmonic Auditorium on February 26 and 27 with the fourth of the current cycle of Brahms concerts under Alfred Wallenstein's direction.

The orchestra continued its subscription series in A major, the Second Symphony, and the First Piano Concerto, with Artur Schnabel as soloist. The Serenade—of which four of the five movements were played, the minuet being omitted—was a novelty to the greater part of the public. The absence of violins in the instrumentation deprives it of a certain quality of brilliance that present-day audiences expect, and while the inspiration of the work is hardly on a level with the composer's later compositions, a great many typical Brahms mannerisms are to be discovered in the score. Mr. Wallenstein accorded the piece an affectionate and finely detailed performance, and its success with the public was greater than might have been expected.

The Second Symphony found the conductor in an unaccustomedly reflective mood; the work was deliberately paced, and, without any special distortion, Mr. Wallenstein achieved a distinctively individual interpretation. The performance reflected the orchestra's continuing growth, particularly in tonal values.

Mr. Schnabel, a favorite with Los Angeles audiences, played the concerto with massive authority. The serenity of the slow movement rose to heights reached by but few pianists, and the whole was read with a firm grasp of its sturdy architecture.

Two orchestras other than the Los Angeles Philharmonic have given pretentious programs. Under the direction of Jacques Rachmilovich, the Santa Monica Symphony gave the first American performance Jan. 23 of Erich Zeisl's Requiem, a somber and effective work based on the 92nd Psalm, and sung by the chorus of the First Methodist Church of Hollywood, Norman Soreng Wright, director. Also on the program were Haydn's Sinfonia Concertante, Op. 84, as well as Bach's First Brandenburg Concerto and Mozart's Symphony in G minor.

An assembled orchestra of some 90 excellent musicians served Fausto Magnani in his American debut as a conductor, Feb. 8. Mr. Magnani proved himself a leader of exuberant tendencies but of no special penetration in a program consisting of Haydn's London Symphony, Debussy's La Mer, Tchaikovsky's Sixth Symphony and what a highly ornate program book listed as Respighi's Pines of Rome. ALBERT GOLDBERG

Gilbert Chase Appointed Chairman Of UNESCO Music Committee

Gilbert Chase, educational recordings specialist of RCA Victor, has been appointed chairman of a subcommittee that will assist UNESCO in the use of music for educational and cultural purposes, and will consult with various agencies and individuals on international circulation of records, transcriptions and motion pictures.

Everett L. Jones Is New Manager of Portland Symphony

The Portland Symphony Society has announced the selection of Everett L. Jones of Berkeley as manager of the orchestra's business affairs and concert activities. Mr. Jones is replacing James Hart, retiring manager.

Muriel Kerr Welcomed In Europe

One of the first American instrumentalists to visit Europe after the war, Muriel Kerr has returned after concertizing in England, Holland and Sweden before audiences which welcomed American musicians on principle, and herself in particular. The pianist sailed for England on the



Muriel Kerr

Queen Mary on Dec. 26, and went immediately to Holland for her first concert at Hilversum, where she played the Second Rachmaninoff Concerto with the orchestra of the national radio station, and recorded an interview which was later broadcast.

Subsequent recitals in the Concertgebouw in Amsterdam and in Laren, an artistic community near Amsterdam, completed her assignment in Holland, under the management of De Blicke and M. Schill, the Netherlands Impresariaat. She spent four days in Stockholm, where an appearance in the Konserthus had been arranged by Helmer Enwall, local impresario, and where she heard the Stockholm symphony in a concert.

In London Miss Kerr played a recital in Wigmore Hall on Jan. 18, under the management of Ibbs and Tillet. While there, she met Dorothy Lawton, former head of the Music Library in New York, who is starting a collection of contemporary music for the British Empire. The pianist sailed for home on the Queen Elizabeth on Feb. 4.

The interest in serious American artists is keen in each of these countries, she reports. One Dutch magazine printed a story about her, expressing a viewpoint which possibly is prevalent: surprise at the high standard of American culture.

Her program, which gave audiences a chance to estimate her talent in contemporary as well as standard repertory, consisted of Bernard Wagenaar's Chaconne, Hindemith's Third Sonata, the Beethoven Opus 109, the Bach Chromatic Fantasy and Fugue, the Chopin F minor Ballade and a Ravel group.

Matinee Opera Gives Hansel and Gretel

A little company known as the Matinee Opera, under the artistic direction of Caroline Beeson Fry, presented Humperdinck's Hansel and Gretel in English in the Kaufman Auditorium of the 92nd Street YMHA on March 13. The principals in the simple performance, given with piano accompaniment, were Mary Pellegrino, Alma Douglas Jerome, Ruth Partridge, Priscilla Kelley, Winifred Bearce and Herman Miller.

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RECITALS

(Continued from page 12)

and a sameness of color which, after a short time, causes everything to sound alike. And it was the same story whether the choir was singing Bach's motet, *The Spirit Also Helpeth Us*; the *Plorate Filii*, from Carissimi's *Jephtha*; Milhaud's *Cantata of Peace* (a feeble effusion); *Come Unto Him* and *Laud Him*, two pieces by the German Ernst Pepping; Georg Schumann's 92nd Psalm, or the *Wachet Auf* chorus from *Meistersinger* (the last delivered with sentimental nuances greatly out of keeping with its robustly exalted spirit). Other motets, carols, part songs and arrangements by Healey Willan, Paul Christiansen, Sune Carlson, F. Melius Christiansen and Gustav Schreck completed a rather overstocked program with results generally identical. H.F.P.

ISCM Concert

Dalcroze Auditorium Feb. 7

The International Society for Contemporary Music offered a program of works by Juan Carlos Paz, Ben Weber, Merton Brown, George Perle and Leon Kirschner at the Dalcroze Auditorium, Feb. 7. Mr. Paz's Ten Short Pieces on a Twelve Note Theme, Mr. Weber's Second Violin Sonata, a piece for trio by Mr. Brown, Mr. Perle's Third Quartet and songs by Mr. Kirschner were heard. N.

Robert Brink, Violinist

Town Hall, Feb. 8

Robert Brink, violinist, was heard in Town Hall the afternoon of Feb. 8 in a program including Handel's Sonata in E major, Mozart's G major Concerto, the Bach unaccompanied Sonata in G minor, No. 1, Hindemith's Sonata in E, and shorter pieces by Bloch, Scott-Kreisler, Shostakovich-Maganini, and Suk. He was ably assisted by Leopold Mittman at the piano.

Mr. Brink played a violin either built or adjusted for a heavy mezzo timbre, producing a dark, sonorous tone (almost of viola quality) on the lower strings. The tone was pleasant, though light, for cantilena work in upper and middle registers, but articulation was not free enough for rapid bowings anywhere in the range of the instrument; this slowness of response in his violin may have been responsible for his occasional rhythmic lapses, and a tendency to drag most tempi. Mr. Brink is a serious, contemplative musician, at his best in legato passages from deliberate and weighty works. The program was well chosen to make the most of his good qualities, but was singularly unrelieved by those touches of delicacy, sprightliness, or humor which can often make great music so much the greater. G.

Dorothy Overholt, Mezzo-Soprano

Carnegie Recital Hall, Feb. 8

Dorothy Overholt, a young mezzo-soprano of obvious gifts, gave a recital in the Carnegie Recital Hall on the afternoon of Jan. 8, with Lambert Dahlsten at the piano.

Miss Overholt's program was of uneven interest. The Haydn songs with which she began the afternoon are not the best examples of that composer's art, if one excepts *My Mother Bids Me Bind My Hair*, and the old Italian songs she chose have been much over-sung. The aria from Handel's *Atalanta*, a soprano piece, requires more careful phrasing than Miss Overholt brought to it. Works by Mendelssohn, Franz and Brahms were nicely presented. The two final groups of Irish and Scotch folk songs were somewhat tenuous in interest, save for the charming and artless



Milton Katims Wanda Landowska

manner in which they were sung. Though she still lacks experience, Miss Overholt has a good natural voice and flair for recital singing. Mr. Dahlsten's accompaniments were very good. D.

New Friends of Music, Feb. 8

Town Hall, Feb. 8, 5:30

The Guilet Quartet and Milton Katims, violist, provided the enjoyments of the New Friends of Music session the afternoon of Feb. 8 at Town Hall. Hindemith's Fourth Quartet, Op. 32, Beethoven's C major String Quintet, Op. 29, and his "Harp" Quartet, Op. 74, made up the program.

Hindemith's quartet is masterly counterpoint and adroit note spinning. For all that, it is something more than what the Germans call "eye music". Its "motorized" quality, its bounce and liveliness and rhythm keep the listener at a high state of tension. Yet, when all's said, this music is fundamentally as juiceless as a squeezed out lemon. How warm and benign Beethoven's all too rarely heard Quintet sounded on the heels of all this lively "Sachlichkeit"! In spite of those commonplaces in the two contrasting sections in the Presto finale it was delightful to renew acquaintance with this warm-blooded and hearty creation. The playing, both here and in the Hindemith work, was high-spirited, though Daniel Guilet's shrill tone refused steadily to blend with the sonority of his associates and more than once gave the impression that the leader regarded the works as violin solos with string accompaniments. H. F. P.

League of Composers

Museum of Modern Art, Feb. 8

The League of Composers continued its 25th anniversary celebration with a singularly desultory concert in the auditorium of the Museum of Modern Art, Feb. 8. Of the six works presented, only one—Benjamin Britten's song cycle, *Holy Sonnets* of John Donne—contained music of real consequence. Irwin Bazelon's Piano Sonata (the first New York performance, played by Bernardo Segall) and Robert Kurka's String Quartet (played by Walter Levin and Henry Nigrine, violins; Max Felde, viola, and Jackson Wiley, cello) were not enough more than student works to merit discussion here, despite occasional persuasive passages. Ned Rorem's *Mourning Scene* from Samuel (the first performance, sung by Zeldo Goodman, mezzo-soprano, with the accompaniment of the string quartet listed above) indicated that the young composer is not yet able to develop into an extended piece the appealing lyrical ideas which abound in his shorter songs.

On special commission for the League's anniversary, Wallingford Riegger produced a *Sonatina* for violin and piano, given its first performance on this occasion by Anahid Ajemian, violinist, and Philip Fradkin, pianist. A cleanly written work in three economical movements, the sonata at least bore the stamp of genuine professionalism, though its melodic idiom, for the most part, sounded academic and rather un-nontaneous in its preoccupation with the task of avoid-

ing everyday diatonic intervals which might have destroyed its atonal character.

For some unimaginable reason, Malipiero's pallid, eclectic Sonata a Cinque (1936), one of the Italian composer's most featherweight productions, was revived. Irwin Freundlich played the harp part on the piano, and the other performers were Charles Ehrensburg, flute; Walter Levin, violin; Max Felde, viola, and Jackson Wiley, cello.

The Britten cycle of nine Donne sonnets, which had been performed in New York before, is worth hearing repeatedly. Its richness of technical resource and personal mystical fervor entitle the cycle to a high place in contemporary English song literature. It was capably presented by Earle Blakeslee, tenor, and Frank Bohnhorst, pianist. C.S.

Leonard Pennario, Pianist

Town Hall, Feb. 9

Leonard Pennario presented a conventional program, the major items of which were Schumann's *Carnaval* and Haydn's Sonata in E flat. He also played shorter works by Brahms, Cho-



Leonard Pennario Helen Alexander

pin, Debussy, Bartók and Kabalevsky.

Mr. Pennario's ample technique applied itself seemingly without effort to the difficulties his program imposed. He gave many indications of musical sensitivity, which were particularly welcome in Debussy and in the lyrical portions of *Carnaval*. If he never achieved any considerable power, neither did he attempt to compensate by pounding. This lack of power, a handicap in the Brahms *Rhapsody* in E flat, served him in keeping clear the contours of Bartók's *Allegro Barbaro* and four Kabalevsky Preludes.

On the evidence of this particular program, Mr. Pennario did not seem prepared to deal altogether convincingly with music on a larger scale. Many sections of *Carnaval*, such as the *Arlequin* and *Aveu*, were admirably etched, but in a number of passages a striving for mere pianistic brilliance kept him from conveying the work as an integrated musical whole. Other aspects of immaturity were recognizable in smaller works when momentary flashes of admittedly brilliant execution destroyed the prevailing mood of such intimate pieces as Chopin's D flat Nocturne and the Brahms B flat minor Intermezzo.

The Haydn sonata achieved a certain unity of effect through the employment of a harpsichord quality, which successfully reflected the nature of the music. The corner movements enjoyed a well articulated, though cold, clarity, but the slow movement would have benefited from the use of more sensuous colors, which might easily have been applied without damaging the objectivity of the general framework. A. B.

Leadbelly, Folk-Singer

Times Hall, Feb. 9

Leadbelly's style is unsophisticated, his songs utilitarian—the chant of the woodchopper in rhythm with the swinging axe; "hollers" of the muleteer and the cane cutter; commentaries on the times and complaints of

the people who haven't time to stop working. Unrivalled in America as a singer of work-songs, Leadbelly, whose real name is Huddie Ledbetter, was constantly on the move, stamping his feet and doing little dance steps. A feeling of conversational intimacy, established between numbers by a steady running commentary, was maintained in the songs themselves by a lessening of the emphasis on rhyme and strophic balance in such songs as *Take This Hammer*, *Whoa Back Buck*, *How Happy I Feel*, *Julie Ann Johnson* and *Bourgeois Blues*. The program of 30 songs and encores included a poor novelty about the recent wedding of Princess Elizabeth and two guitar solos. E. B.

Helen Alexander, Soprano

Times Hall, Feb. 10

Helen Alexander, soprano, familiar to New York concert-goers, was heard in recital in Times Hall Feb. 10. Frank Kneisel, violinist, was assisting artist. Romano Romani was at the piano for Mme. Alexander and Otto Herz for Mr. Kneisel.

The singer displayed a good appreciation of vocal style in old Italian songs by Scarlatti and Paisiello, one of Leila's arias from Bizet's *The Pearl Fishers*, French songs by Chausson and Dupont (arranged by Jaques-Dalcroze) and the *Laughing Song* from Auber's *Manon Lescaut*. There was also a final group of songs by Head, Reger and Obradors.

Mr. Kneisel was heard in the Beethoven Sonata, Op. 24, in F, and a group by Achron, Mozart, Szymanowski and Paganini. D.

Wanda Landowska, Harpsichordist

Town Hall, Feb. 11

As soon as Wanda Landowska had embarked upon "the magnificent and triumphant procession" (as she calls it) of the *Prelude and Fugue* in C of Bach's *Well Tempered Clavier*, a remarkable atmosphere of serenity and concentration settled over the hall. Although she played only eight preludes and fugues in this first of three recitals to be devoted to Book I, she packed each with so much meaning that the little intermissions between the pieces in each separate key were actually necessary, to allow the listener to digest his crowding impressions. She repeated the prelude after the fugue, to form a triptych, in the C major, D minor and D Sharp minor preludes and fugues, thus achieving an architectural balance which added to their inherent majesty.

The technical aspects of Mme. Landowska's sovereign performances of Bach have been analyzed too many times to call for detailed repetition here. Her understanding of quantitative rhythm, as opposed to accentual rhythm, her unequalled skill in harpsichord registration, her mastery of polyphony, which enables her to keep as many as five contrapuntal voices absolutely distinct—these are only part of the story. For her keen musical intelligence is paralleled by a consuming love for music. She tells her audience in her program notes that in the fugues, "we must not think only of the subject; we have to follow all the voices and listen as they sing, despairing or jubilant." It is this conception of them as human voices, each with its own characteristic accent, that makes her polyphonic playing so extraordinary.

One could write pages about each of the preludes and fugues as she performed it: the superb pedal point, with the 16 foot stop, at the close of the C major prelude, the architectural span and the rhythmic steadiness of the C sharp minor fugue, the wonderful vivacity of the fugue in E flat, the noble recitative, ornamentation and arpeggiation of the D sharp minor prelude. A spirit of almost improvisational spontaneity made each one

(Continued on page 21)

RECITALS

(Continued from page 20)

sound like a new discovery.

A few days after this concert, Mme. Landowska suffered a fall in her New York home and was compelled to postpone the second and third concerts until March 22 and April 10. Those who heard this memorable concert, as well as her other friends and admirers in the musical world, will await her recovery and return eagerly.

R. S.

John Harms Chorus Town Hall, Feb. 12

Bach's St. Matthew Passion, one of the greatest spiritual edifices in the entire choral repertoire, proved too difficult for the limited resources of the John Harms Chorus and its makeshift accompaniment. The chorus sang with little dynamic distinction, obscuring much of the harmonic spaciousness of the massed parts; none of the soloists was able to produce an effective combination of spirited narrative style with an adequate voice; and the instrumental accompaniment, albeit an expediency, seemed to do more harm than good.

The chorus, assisted in the opening Come ye daughters by the Buckley School Glee Club and Boy Choristers of St. Paul's Church, Englewood, N. J., concentrated more on producing precise attacks and pitch than on realizing the meaning of the text. Iona Harms, soprano; Pauline Pierce, contralto; John Priebe, tenor, and Donald Wheatcraft, bass, sang with considerable fervor, but were vocally inadequate. Martial Singher, Metropolitan baritone, was comparatively expressionless. The Town hall organ, played by Alexander Schreiner, had an ugly tone and proved inadequate as a replacement for the orchestral parts Bach intended as accompaniments. In some sections where it was meant as mere harmonic reinforcement, it seemed oppressively omnipresent. Lois Wann, oboist, and Eugenie Dengel, violinist, were effective in solo passages, but were drowned out by the drab mass of tone when playing with the entire ensemble.

E. B.

Robert Casadesus, Pianist Carnegie Hall, Feb. 13

Robert Casadesus has never been in greater form than at this magnificent recital. From start to finish he displayed a mastery so consummate that the listener asked himself in wonder whether all the graces and beauties of superlative pianism have ever, in the performances of this French artist, been united in such perfection of balance. Here was literally everything—exquisite poetry of imagination, a style ideally suited to every work he undertook, a technical command so lordly yet so wholly at the disposal of the highest interpretative ends that one quite forgot to marvel at its sweep and splendor which, in many another artist, would alone have made the news of the occasion.

The program he offered seemed to have been shaped to the moods, gracious, enamoring or grandly eloquent, in which Mr. Casadesus found himself. It began with Mozart's D minor Fantasia and Beethoven's Les Adieux Sonata. This listener does not recall finer Mozart playing from this pianist and only on rare occasions has he heard the sonata in an exposition so integrated, penetrating and psychological.

The Franck Prelude, Chorale and Fugue, which followed, has not been worked to death this season, so one could hear it with a somewhat freshened interest. Mr. Casadesus gave an interpretation distinguished by cool clarity rather than by that density which often passes for mysti-



Myra Hess Robert Casadesus

cism. His Franck is patently no mystic. There are doubtless other angles from which to approach this composition, but the French pianist's has a persuasive logic and individuality. Even his tempi are agreeably fluid and, instead of dragging out to heavy lengths, the work has rarely seemed so short.

But it was the rarely heard Waldscenen of Schumann which proved, in some ways, the climax of the recital. Of these nine poems only one—the Vogel als Prophet—is well known. Perhaps it is well this should be so; for only a pianist so marvelously attuned as Mr. Casadesus to the dreams, moods and fancies of Schumann at his most confiding and intimate has won the right to approach this diminutive masterpiece. The performance was one of the most memorable achievements of the current season. De Pachmann in his greatest days never played the Vogel als Prophet more ravishingly or with such delicate fancy.

At the close Mr. Casadesus gave the three parts of Ravel's Gaspard de la Nuit in commemoration of the tenth anniversary of the composer's death. It was in every sense a worthy observance. And then, after the close of the printed program, the pianist played some Chopin as encores in unsurpassable fashion.

H. F. P.

Herbert Rothe, Violinist (Debut) Times Hall, Feb. 13

Herbert Rothe, 19-year-old violinist from Cleveland, demonstrated in his New York debut that he has mastered the initial problems in violin study, but has many difficulties yet to overcome. In legato bowings, he draws a full, rich tone from his instrument, with acceptable phrasing and some musical feeling; rapid passage work, however, is beyond both his fingering and bowing technique as yet, and his understanding of music falls far short of such a work as the Brahms D minor Sonata. In addition to this sonata, he presented the Vitali-Charlier Chaconne, Sairt-Saens' Havanaise, Ravel's Tzigane, Wieniawski's Polonaise in A major, Bloch's Nigun and the Heifetz transcription of Gershwin's Summertime. Of all these, the Gershwin melody was the work best suited to Mr. Rothe's promising but immature capacities. Maurice Nardelle was at the piano.

G.

Rosa Bok, Soprano Town Hall, Feb. 13

Rosa Bok's recital marked her return to the New York musical scene after an absence of six years. She made her debut with the Metropolitan in 1941-1942, singing the spectacular coloratura roles in The Magic Flute and Le Coq d'Or. Her season with the Metropolitan was interrupted by an accident which kept her out of the casts for half the season. In her first performance of Coq d'Or she suffered a concussion when she was thrown from the chariot in which she and Ezio Pinza were making their entrance. After a period in the hospital, she was able to return for the season's final performances of the Mozart and Rimsky-Korsakoff operas.

In her recital Miss Bok approached her music with typically Viennese

charm, skimming off the surface emotion with a sentiment which never threatened to achieve any depth, and showing a dependable, well schooled musicianship. But unfortunately she did not sing a single song well from beginning to end. There were enough tantalizing flashes of tonal loveliness to suggest that she might be an enchanting Sophie in Der Rosenkavalier or Zerbinetta in Ariadne auf Naxos, if only she could uncover her own voice. Most of the time its naturally spangled quality is obscured by faults of production which alternately cloud the tone and leave it distressingly bare, without the vibrato a voice needs if it is to sound alive. Singing seemed neither an easy nor a spontaneous process for her, and many of the high notes were reached gradually from a considerable distance below.

She launched per program with 18th century airs by Grétry, Paisiello and Handel, sang three national groups—German Lieder by Schubert and Wolf, French songs by Debussy, Milhaud and Ravel, and Spanish songs by Granados and Turina—and made an unhappy tour de force of Mozart's exacting concert aria for coloratura soprano, Mia speranza adorata. Arpad Sandor, her pianist, provided trustworthy support and beautiful tone, and John Wummer played capably the flute obbligato in the air, Sweet bird, from Handel's Il Penseroso.

C. S.

Dame Myra Hess, Pianist Carnegie Hall, Feb. 14, 2:30

In her second and final recital of the season Dame Myra Hess contributed her full share toward a historic weekend of great pianism. Her complete absorption with the music she chose to play engendered a similar absorption in her audience. It was not merely the external aspects of her music-making that made the afternoon seem almost touched with divinity. No living artist makes music seem a more indissoluble part of life as a whole; no living artist more completely persuades us that we are wrong to feel embarrassed about speaking of music as the language of the soul. There is more than assurance in Dame Myra's playing; there is the reassurance that music truly is all we hoped it would be, and more.

The program opened with the Mozart A major Sonata, K. 331, which begins with the theme and variations and ends with the Rondo alla Turca. Some pianists play it differently—with less metrical leniency in the first movement, or with a simulated harpsichord tinkle in the finale—but none play it better. Each variation became a fresh exploration into the fertility of Mozart's mind; the Menuetto sang as well as danced; the Rondo alla Turca bounced with zest and humor, and did not hesitate to take advantage of the sonority of the modern piano instead of making a precious pretense of scaling the tone down to the imagined dimensions of the Mozart piano.

In the three Intermezzos and the Rhapsodie comprised by Op. 119 of Brahms, Dame Myra played with unimaginable perceptiveness and warmth. If the B flat minor Sonata could not conceal its dull stretches, at least it emerged Chopin and not Chopinesque. Schumann's Etudes Symphoniques, which completed the listed program, could scarcely be given a fuller revelation of their rich pianistic and musical invention. The closing movement was a triumphant summation of Dame Myra's gift for moving a piece of music along in an unbroken line.

C. S.

Frederick Polnauer, Violinist Town Hall, Feb. 14, 3:00 p. m.

Frederick Polnauer, violinist, is also a scholar and a scientist. One of

(Continued on page 22)

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RECITALS

(Continued from page 21)

the fruits of his research in the field of music history materialized in his program in a first performance of an unpublished Sonata in A major by the 18th century composer, Jean Marie Leclair, arranged for violin and piano by Mr. Polnauer from the original manuscript. The sonata proved a characteristic example of Leclair's elegant work, which has long been highly regarded but is not often heard on concert programs in these times.

Mr. Polnauer's scientific investigations in the field of bio-mechanics have led him to espouse the principle of conservation of energy in the playing of musical instruments. The observable results of this principle in his



Lotte Lehmann Harry Adaskin

own playing are an uncompromisingly erect, unwavering stance and stiff, niggardly movements of the bow arm. Musically, his theories seem of doubtful value, for though his tone was of pleasing texture in simple cantabile episodes (e.g., the Adagio and Andante movements of the Leclair sonata and the Adagio section of Mozart's G major Concerto), it became noticeably acrid in rapid passage work, and could not rise to the emotional surge of such music as the Adagio cantabile from Beethoven's Sonata, Op. 30, No. 2.

In addition to the Leclair, Mozart, and Beethoven works, there was a group of shorter pieces by Paganini, Debussy, Shostakovich, Prokofiev and Smetana. Werner Singer was a very capable accompanist. G.

Efrem Zimbalist, Violinist,
Town Hall, Feb. 14, 5:30 p. m.

The fourth recital in Efrem Zimbalist's current series surveying the history of violin literature was devoted to works from the last half of the 19th Century by Brahms, Bruch, Reger, Wieniawski, Saint-Saëns and Sarasate. Mr. Zimbalist's tone was unusually opulent and darkly shaded, well suited to the richness of the Brahms G major Sonata and the portentous gravity of Reger's work for solo violin. Apparently he not only commands different styles of playing according to the needs of the works on his programs, but also uses different concert violins. Vladimir Sokoloff furnished his usual sound, dependable piano support. G.

Cavalcade of Jewish Music,
Times Hall, Feb. 14

Susie Michael, pianist, and Maurice Friedman, baritone and mime, offered this program in connection with the National Jewish Music Festival. It included songs of Palestine, Chassidic songs and a depiction in music of the Jewish home and family life. Among the works heard were Reuven Kosakoff's Nigun and two dances from his Hebrew Suite; Julius Keil's Josif Be'er; Alexander Weprik's Jewish Folk Dances, and two Palestinian songs by Zaira-Beck. N.

Lotte Lehmann, Soprano,
Town Hall, Feb. 15

Lotte Lehmann's popularity is such that she can venture with complete impunity to depart from the beaten track when it comes to organizing a Lieder program. The first of her three scheduled recitals was a case in point. An all-Schubert list, it was by no means a wholesale diet of chestnuts such as the soprano, had she felt disposed to take things easily, might have served her adoring clientele. Chestnuts there were, to be sure, and in sufficient quantity to please facile tastes. But the fare was agreeably varied with some unaccustomed seasonings. After all, Schubert wrote more than 600 songs and Mme. Lehmann's repertory includes many more of these than the couple of dozen the average singer affects.

Thus, if the huge and palpitating audience got its Liebesbotschaft, Fischermädchen, Litanei, Musensohn, Wiegenlied, Lachen und Weinen,

Wanderers Nachtlied and Frühlingsglaube it was also invited to enjoy the Schäfers Klagelied, Das Echo, Emma, An den Mond (not the familiar one), Die Unterscheidung, Schwanengesang (which has nothing to do with the famous set of masterpieces), Um Mitternacht, Die Rose and several others not worn threadbare by repetition. They are all good songs, if not invariably Schubert's best, and Mme. Lehmann is to be thanked for—so to speak—propagandizing them.

She can always be sure of laughs and special applause for things like Das Echo and Die Unterscheidung—humorous lyrics, whose comedy the singer put across with inflections rather more pert and theatrical than strictly artistic. Yet it was in songs such as Liebesbotschaft, Schäfers Klagelied, Litanei, Ganymed, An den Mond, Schwanengesang, Um Mitternacht and Die Rose (these last too similar in character to have followed one another advantageously) that Mme. Lehmann displayed the facets of her artistry to best effect. The Litanei, in particular, she delivered with a spirituality and an elevation of mood which made it, in some respects, the most memorable achievement of the afternoon. Doubtless one could pick flaws in details of her breathing and delivery—one always can—but nothing appears to be served at this stage by such fault-finding. For a change the artist seemed to be completely in the vein at the very start and had no need of any preliminary warming up. There were extras at the close, not to mention the usual flowers and gift packages. And, naturally, there were those exquisite accompaniments of Paul Ulanowsky which are quintessential features of any Lehmann recital. H. F. P.

Harry Adaskin, Violinist
Times Hall, February 15

Harry Adaskin, violinist, has been heard previously in New York as a member of the Hart House Quartet. The program was unusual in that it consisted entirely of 20th Century composers, beginning with a concerto by Barbara Pentland, a Canadian compatriot of the violinist and including Hindemith's Sonata in C, the Delius Concerto and Rieti's Serenata.

To say that Mr. Adaskin hampered himself somewhat by his list of offerings, might be, possibly, to express too individual an opinion. The Pentland Concerto has moments of considerable beauty, but as a whole it seemed to be lacking in cohesion; and, after all, any concerto loses greatly when it is played with mere piano accompaniment, without the orchestral color to realize the composer's full intention.

The Hindemith Sonata was given in a forthright manner. The Delius Concerto seems to have faded so much that one wonders just how much real vitality it ever did have. The Rieti Serenata was interesting and agreeable.

Mr. Adaskin's playing, as a whole, seemed a trifle repressed, perhaps as a result of the exigencies of ensemble work, but his tone was clear and pleasant and his left-hand work deft and clean. The accompaniments of his wife, Frances Marr, were sympathetic. D.

Artur Rubinstein, Pianist,
Carnegie Hall, Feb. 15

Artur Rubinstein's recital marked approximately the tenth anniversary of his return to this country after an absence of 12 years. The occasion may or may not have provided a special incentive. In any case, the pianist played like one inspired, and to pick and choose among the towering achievements of the evening might prove a desperately inconclusive business. In everything he did, Mr. Rubinstein was great. He was by turns (and sometimes simultaneously) the

(Continued on page 32)

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Philadelphia Hears Varied Programs

St. Olaf Choir Presents Milhaud Cantata — Eileen Farrell Gives Recital

PHILADELPHIA.—The St. Olaf Choir under Olaf C. Christiansen's direction, sang before a large audience in the Baptist Temple on Feb. 2. High proficiency in the a cappella style distinguished the performance of a program which ranged from music of Bach and earlier masters to works by contemporary composers, including Milhaud's Cantata of Peace, and Healey Willan's Apostrophe to the Heavenly Host. On the same date at a Matinee Musical club concert in the Bellevue-Stratford ballroom, Eileen Farrell, soprano, gave expressive interpretations of several operatic arias and groups of songs.

A faculty recital at the Settlement Music school, Feb. 8, featured Magda Hajos, violinist, accompanied by Winifred Cornish Young. Admirable technique and temperament were displayed in the Mendelssohn Concerto and music by Beethoven, Sarasate and others. The calendar also scheduled Verdi's Requiem, conducted by Alexander McCurdy in his Great Choral Masterpieces series at the First Presbyterian Church; and a lecture-recital by Guy Marriner at the Franklin Institute with a list of piano music that included Chopin's B minor Sonata, pieces by Virgil Thomson and Walter Golde, and Mr. Marriner's arrangement of an Old English Dance.

Albert Brusilow, youthful violinist, furnished a brilliant demonstration of his powers at the Ethical Society auditorium Feb. 10 in Wieniawski's Concerto in D; Saint-Saëns' Introduction and Rondo Capriccioso, and Richard Yardumian's Monologue, which was given its premiere. Waldemar Liachowsky provided well wrought piano accompaniments. American composers were represented at a Philadelphia Music Club concert in the Barclay, Feb. 10. The artists were Kathryn Westman, soprano, and Duane Crossley, bass, of the American Opera company, to which the program was partially dedicated; Eleanor Fields Holden, pianist, and Mary Johnston, soprano. On the same evening the Germantown Choral Society, led by Henry Kerr Williams, sang Beethoven's Mass in C.

Paul Robeson was heard at the Academy of Music on Feb. 11, with Lawrence Brown, as accompanist, and Aube Tzerko as assisting pianist. Continuing its series at Swarthmore College, the Busch Quartet played in Clothier Memorial auditorium, Feb. 12. The Young Artists Concerts at the Ethical Society auditorium on the same evening, presented Helene Witlin, soprano, Alvin Rudnitsky, violinist, and Marycarol Hanson, pianist. On Feb. 13, at the Philadelphia Art Alliance, Paul Henry Lang discussed Musical Journalism, Its Role in Our Musical Life. Paul Draper and Larry Adler appeared at the Academy of Music on Feb. 14, with Ray Gorobetz at the piano.

WILLIAM E. SMITH

School for Opera Gives Double-Bill

PHILADELPHIA.—Henry Purcell's Dido and Aeneas and Jacques Ibert's Argelique — the former (as far as could be ascertained) in its first Philadelphia stage performance and the latter in its American premiere in English—made up an interesting and contrasted double-bill, presented by the School for Opera at the Plays and Players theater on Feb. 12, 13 and 14. Conducted with skill and discernment by Ezra Rachlin (who made the effective translation of the Ibert opera), the productions were highly creditable in singing, action and

staging. John Wolmut was stage-director and the settings and costumes were designed by the stagecraft class of the Philadelphia Museum of Art school under the supervision of Helen Stevenson West.

Ethel Frey and Maria Derell alternated as Dido, and Betty Jane Kimble and June Hrinko as Belinda, in the Purcell piece. Miss Kimble and Miss Hrinko also alternated in the title role in Ibert's comedy. Peter Trump appeared as Aeneas, and others in the casts were Augustine Garcia, Harry Stanley, Ted DuBrow, Herbert Hawk, Dorsey Anderson, Janet Bosler, Elna Jacobsen, Betty Alvord, Jean Hawthorne, Loretta Hagerty and Mary Jane Bones.

The accompaniment for the Purcell work engaged string ensemble and piano. The Ibert opera was given with piano alone.

W. E. S.

Ormandy Conducts Thomson Symphony

PHILADELPHIA.—The first local performance of Virgil Thomson's Symphony on a Hymn Tune was given by the Philadelphia Orchestra under Eugene Ormandy at the Academy of Music on Feb. 20, 21 and 23, with Mr. Thomson present at the first concert. Saint-Saëns B minor Violin Concerto played superbly by Zino Francescatti; Debussy's Prelude to The Afternoon of a Faun, and Ravel's La Valse completed the program.

Bruno Walter replaced Mr. Ormandy on Feb. 27 and 28, leading the orchestra in a masterful performance of Bruckner's unfinished Ninth Symphony in D minor, in the original version. The conductor's profound feeling for the work and the tonal resources of the orchestra made the massive work a memorable artistic triumph. Also on the program were Mozart's Haffner Symphony and Brahms' Variations on a Theme by Haydn.

Abba Bogin, pianist, was the soloist in Beethoven's C minor Concerto at a youth concert, Feb. 18. Mr. Ormandy led the orchestra in his own arrangement of Haydn's D major Concerto for Orchestra and Lucien Cailliet's transcription of Musorgsky's Pictures at an Exhibition. At a matinee children's concert Feb. 21, directed by Alexander Hilsberg, William Steck, 13-year-old Philadelphia violinist, showed promising gifts in Mozart's D major Concerto.

Mr. Ormandy led the orchestra Feb. 6 and 7 in an All-Tchaikovsky program made up of the Serenade for



Metro Photos

Scene from a performance of Rigoletto in Montreal, presented by the Opera Guild, Inc., with Emil Cooper conducting and a cast headed by Luigi Infantino, tenor; George Czaplicki, baritone, and Marthe Létourneau, soprano.

MONTREAL.—The second part of the current music season had a brilliant start Jan. 7 and 8 with a production of Verdi's Rigoletto by the Opera Guild, Inc., Mme. Pauline Donalda, artistic director. The cast was headed by George Czaplicki, who sang the title role with dramatic intensity, and Luigi Infantino, in the role of the Duke. Gilda was sung by Marthe Létourneau, young Montreal soprano, who made an auspicious debut. Also in the cast were the Canadian singers, G rald Desmarais, as Sparafucile; Simone

Flibotte as Maddelena; Jeanne Desjardins as the Nurse; David Burke as Monterone; Harry Maude as Marullo; Jules Jacob as Matteo Borsa; Marcel Scott as Count Ceprano, and Vieta Andreef as Countess Ceprano.

Emil Cooper conducted with great precision and vitality. Ensemble singing was of excellent quality, especially in the famous fourth-act quartet. The stage director was Victor Andoga, and Marcel Laurencelle was in charge of the chorus.

GILLES POTVIN

String Orchestra, the Theme and Variations from the Suite in G and the Pathetique Symphony. W. E. S.

Two Composers Win Music Prizes

The Morgenstern Fund of the Cleveland Jewish Community Council donated prizes in a contest sponsored by the National Jewish Music Council for music representative of the Jewish spirit with the French composer, Jacques Berlinski, winning the \$1,000 first prize for his orchestral work, Kenaan. Joseph Avshalomoff, Columbia University music instructor, received the second prize of \$500 for

his chamber work, Evocations. Alberto Hemsli was given honorable mention for his Danses Bibliques.

Mr. Berlinski was born in Poland in 1913. In 1930 he moved to Paris where he studied with Nadia Boulanger and Roger Ducasse and eventually became the music director of the Jewish Art Center of France for the Advancement of Jewish Music. He is a conductor as well as composer, and at present lives in Johannesburg, South Africa.

Mr. Avshalomoff was born in China in 1918. He came to this country 10 years ago, and in 1940 he won Columbia's Ditson Fellowship. His Sonatine for Viola and Piano was published last year.

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OPERA

(Continued from page 13)

in case Daniza Ilitsch, who had been hoarse for two days, felt unable to undertake the role of Aida. Miss Ilitsch decided to go on, however, and sang well in the first two acts, though she saved her voice in the ensembles and failed to achieve her usual impact in some other passages. In the O patria mia at the beginning of the Nile scene, however, her voice abruptly refused to function. The high C broke and collapsed entirely, and the singer, crushed by the calamity, buried her face in her hands as Emil Cooper conducted the orchestra through the following measures. Then, recovering her poise quickly, she sang the closing phrases and ended the aria with a soft high A of lovely quality. Throughout the succeeding duets with Leonard Warren and Kurt Baum she was obviously in extreme vocal difficulty, but except for some hurried tempi and one omitted B flat she finished the scene, accomplishing many passages with her usual communicativeness. Before the final tomb scene Frank St. Leger came before the curtain to announce that Miss Kirk would finish the performance while Miss Ilitsch remained in her dressing room under the care of her doctor.

Although so fine an artist as Miss Ilitsch need not have feared that her mistaken judgment in deciding to sing would be held against her by the au-

Florence Kirk, soprano, was summoned from the audience to substitute for Daniza Ilitsch (stricken with laryngitis) in the last act of a performance of Aida



Press Association, Inc.

dience, it was difficult, nevertheless, to listen to the second half of the opera with any sense of repose. If all had gone well, this fifth Aida would probably have seemed the best of the season. The strong cast included, in addition to those already mentioned, Margaret Harshaw, Nicola Moscona, Philip Kinsman, Thelma Votipka and Lodovico Olivero. C. S.

Traviata, Feb. 8

A benefit for the Manhattanville Alumnae Scholarship presented the season's fifth performance of Verdi's Traviata with Bidu Sayao as Violetta. Others in the cast were Ferruccio Tagliavini as Alfredo; Giuseppe Valdengo as Germot père; and Thelma Votipka, Thelma Altman, Alessio De Paolis, George Cehanovsky, John Baker and Louis D'Angelo. Giuseppe Antonicelli conducted. N.

The Magic Flute, Feb. 9

When Mozart's Magic Flute had its fifth performance of the season on Feb. 9, Emanuel List was heard for the first time as Sarastro. Others in the cast were Eleanor Steber, Mimi Benzell, Lillian Raymond, Irene Jessner, Maxine Stellman, Margaret Harshaw, Paula Lenchner, Inge Manski, Thelma Altman, James Melton, John Brownlee, John Garri, Jerome Hines, Felix Knight, Louis D'Angelo, Emery Darcy and Clifford Harvuot. Fritz Stiedry conducted. N.

Die Walküre, Feb. 10

The evening Ring cycle passed its Walküre stage on Feb. 10. Actually the third Walküre of the season, it was here and there somewhat better than the preceding two. The cast, barring the Wotan, was identical with the earlier ones save that Claramae Turner at the last minute undertook Grimmerde in the Valkyrie octet, replacing the indisposed Martha Lipton. This time Joel Berglund supplanted Herbert Janssen as the lord of Walhalla. On the whole, his Walküre Wotan greatly excels his Rheingold divinity; and his voice did not tire in the last act as it so often has a way of doing. Helen Traubel was in particularly fine vocal shape in the Todesverkündigung and throughout the pleading scene with Wotan later. On the other hand, Rose Bampton sounded hollow and unsteady of tone in Sieglinde's music. Kerstin Thorborg's Fricka, Lauritz Melchior's Siegmund and Mihaly Szekely's Hunding were in their various ways their accustomed selves. Mr. Stiedry, though suffering from an attack of vertigo, conducted, it seemed, with a vitality and a spaciousness even more marked than at the earlier matinees and presented the Todesverkündigung scene undisfigured by the usual cut.

A few casual efforts seemed to have been made to improve details of lighting. The moon glared a trifle less intolerably in Hunding's living room than it had before. Loge, however,

skipped quite as incorrigibly on his magic conflagration as the last time. H. F. P.

La Bohème, Feb. 11

With Bidu Sayao and Ferruccio Tagliavini singing their heroine and hero roles as before, the fifth Bohème fell in customary and pleasant lines, with Giuseppe Antonicelli conducting. Two Bohemians new in this season's lists were George Cehanovsky as Schaunard and Giacomo Vaghi as Colline. Both gave engaging characterizations and Mr. Vaghi's Coat Song was very well done. Francesco Valentino was the Marcello, Mimi Benzell the Musetta, and Melchiorre Luise the Alcindoro and Benoit. Q.

Tannhäuser, Feb. 13

At the second special student's matinee performance, sponsored by the Metropolitan Opera Guild, Lauritz Melchior was heard as Tannhäuser, Polyna Stoska as Elisabeth, Astrid Varnay as Venus, Dezso Ernster as Landgraf Hermann and Leslie Chabay as Walther. Wolfgang Martin conducted. N.

Manon, Feb. 13

The season's sixth Manon brought Bidu Sayao in the title role, with James Melton, Martial Singher, Inge Manski, Maxine Stellman, Claramae Turner, Nicola Moscona, Alessio De Paolis, George Cehanovsky, Melchiorre Luise, Anthony Marlowe and John Baker in other parts. Wilfred Pelletier conducted. N.

Rosenkavalier, Feb. 14

The fifth Rosenkavalier of the season listed Jarmila Novotna as Octavian, Irene Jessner as the Princess, Emanuel List as Baron Ochs and Eleanor Steber as Sophie. Others in the cast were Frederick Lechner, Thelma Votipka, Alessio De Paolis, Herta Glaz, Lorenzo Alvary, Emery Darcy, Anthony Marlowe, Kurt Baum, Gerhard Pechner, Lodovico Oliviero, Maxine Stellman, Paula Lenchner, Thelma Altman, Inge Manski, Edward Caton, Ludwig Burgstaller and Peggy Smithers. E. B.

Quartaro and Vinay in Pagliacci, Feb. 14

This season the dual combination of Cavalleria Rusticana and Pagliacci seems to have become a proving ground for a wide variety of singers, many of whom have not been ideally qualified for the parts assigned them. The fourth presentation of the double bill brought forward no new principals in Cavalleria. In Pagliacci, Florence Quartaro as Nedda and Ramon Vinay as Canio, however, sang their roles for the first time at the Metropolitan. In appearance and action Miss Quartaro was more than usually believable, but her singing, while accurate enough, was generally pale and frequently inadequate in volume. Mr. Vinay undertook the characterization of the clown with his usual intelli-

gence, replacing the traditional clichés with fresh and strongly effective business; he is one of the few tenors who can sustain the mood of the Vesti la giubba successfully through the entire instrumental postlude without staggering about, clapping his hands over his face, and tearing at the curtains of the little theatre. He has sung better on many other occasions, for his voice too often sounded like a baritone flying out of focus, and his top tones had neither the ring nor the edge to send the climaxes up to the gallery, where they belong. Others in the Pagliacci cast were Giuseppe Valdengo as Tonio, Hugh Thompson as Silvio, and Leslie Chabay as an uncommonly good Beppe. The proponents of the Mascagni opera were Regina Resnik, Martha Lipton, Mario Berini, Francesco Valentino and Claramae Turner. Giuseppe Antonicelli conducted both operas. C. S.

Il Barbiere di Siviglia, Feb. 16

At the season's fifth performance of Rossini's Barbiere Giuseppe Valdengo was heard in the title role and others in the cast were Felix Knight, Salvatore Baccaloni, Giacomo Vaghi, John Baker, Claramae Turner, Lodovico Oliviero and Ludwig Burgstaller. Pietro Cimara conducted. N.

Gala Benefit Performance, Feb. 15

The first annual performance for the benefit of the Metropolitan Opera Employees Welfare Fund was given Feb. 15, when a bill of operatic excerpts was presented at the opera house. Organized this year, the Welfare Fund represents the joint effort of the Metropolitan Opera Associa-

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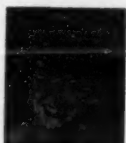
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Kearney Symphony Is Now at Pre-War Status

KEARNEY, NEB.—The Kearney Symphony, reorganized two years ago, has now grown to its pre-war size. Harold



Harold Cerny

Cerny is conductor; Robert House, assistant conductor; Paul Harvey, concertmaster, and LaVern Hutchins, manager.

This season the orchestra scheduled home concerts Nov. 18, March 2 and May 18. The annual tour took place Feb. 24, 25 and 26. Soloist on tour was Eugene Cerny, violinist. Concerts in Kearney are all given in the College auditorium, seating 1,400.

Although the orchestra, a non-profit organization, is composed largely of students from the State Teachers College and is under the auspices of the college, the organization is civic in scope and a number of professional and semi-professional players are regular performers. Several professional players commute from cities as far as 200 miles away.

Columbia Artists Opens New Office

Columbia announces the opening of an additional office on the West Coast—Room 714, Auditorium Building, Los Angeles—under the new Pacific Coast manager, David Ferguson. The office will handle artist bookings to local managers, college courses, music clubs, etc., in nine western states. With the death of L. E. Behymer, a colorful, enterprising and independent local manager, the new office has been opened to provide direct service for artists who were formerly booked in this area through Mr. Behymer.

A brother of Robert Ferguson, vice-president of both Columbia and Community Concert Service, Mr. Ferguson was born in Clearfield, Pa., was graduated from Wharton School of Business at the University of Pennsylvania, served as an infantry lieutenant in the first World War, and was awarded the Purple Heart. In the brokerage and banking fields before joining Community in 1935, as Pacific Coast representative, he has been Pacific Coast manager for Community Concerts and Columbia sales representative in the Northwest. With his wife, Community Organization Director Aurelia Ferguson, he lives in Hollywood.

Columbia's Hollywood office will continue to operate under Hugh Hooks in the motion picture and radio field, thus affording complete coverage for Columbia artists in the Los Angeles-Hollywood market.

New Orchestra Heard In Wilmington

WILMINGTON.—The newly organized Delaware Philharmonic played its first concert at the Playhouse on Jan. 18. Jay Blackton conducted the orchestra of 60 men drawn from Wilmington, Philadelphia and New York. Gladys Swarthout, mezzo-soprano, appeared as soloist in an aria from Handel's Rodelinda and a group of folk-song arrangements. The purely orchestral items on the program were Haydn's Symphony No. 88 in G major, Tchaikovsky's Romeo and Juliet, and excerpts from Rodgers' Oklahoma.

In order to place the orchestra upon a permanent basis, the Delaware Philharmonic Society has been formed to

make plans for the future. The society hopes to arrange a full season's program in 1948-1949. David S. Zinman is manager of the orchestra.

Orchestra Concerts Heard in Washington

Philadelphia Orchestra and Boston Symphony Visit—Pinza Soloist in Capitol

WASHINGTON.—The Boston Symphony, Serge Koussevitzky conducting, played in Constitution hall Jan. 15. Prokofiev's Classical Symphony was presented with clarity and grace. The other works on the program were Hindemith's Mathis der Maler and Tchaikovsky's Pathétique Symphony.

On Jan. 14, Ezio Pinza appeared as guest artist with the National Symphony, Hans Kindler conducting. Mr. Pinza was heard in excerpts from Musorgsky's Boris Godunoff. The orchestra played Beethoven's Overture to The Creatures of Prometheus, dall' Abaco's Sinfonia and Tchaikovsky's Francesca da Rimini.

On consecutive Sunday afternoon concerts, Jan. 25 and Feb. 1, the National Symphony gave world premieres of two symphonies, the Second Symphony by Robert Ward and the First Symphony by George Wargo. A former first violist with the National Symphony, Mr. Wargo conducted his own symphony. Soloists in these concerts were Sascha Gorodnitzki, pianist, who played Liszt's E flat Concerto, and the young American violinist, Arnold Eidus, who played the Mendelssohn Concerto with considerable energy. On Jan. 28, the orchestra, under Mr. Kindler, offered a program made up of Respighi's Largo (the first performance in America); Serenade for String Orchestra, Op. 11, by Dag Wren; En Saga by Sibelius, and Brahms' First Symphony. The National Symphony also presented the Ballet Russe de Monte Carlo in three performances, Feb. 3, 4, and 5.

With Alexander Hilsberg conducting, the Philadelphia Orchestra gave its third Washington concert of the season Jan. 27. Jacques Thibaud, violinist, was soloist in Mozart's A major Concerto. Mr. Hilsberg's direction brought a fine response from the orchestra in Bach's Toccata and Fugue in C major and Beethoven's Eroica Symphony.

Chamber Music Events

An outstanding musical event at the Library of Congress was the recital by Adolf Busch, violinist, and Rudolf Serkin, pianist, Jan. 16. Although Mr. Busch's playing fell short of expectations, Mr. Serkin displayed his usual skill in both the duets and his solo pieces. The Walden String Quartet, with John Kirkpatrick, assisting pianist, and the Guilet Quartet also gave programs in the Coolidge auditorium of the Library of Congress.

Notable among recitalists were Artur Schnabel, Artur Rubinstein and Joseph Szigeti. Mr. Schnabel's program Jan. 22 consisted of the Schubert Sonata in C major, Bach's Chromatic Fantasy and Fugue and sonatas by Beethoven and Mozart. Mr. Rubinstein played music by Chopin, Schumann, Poulenc, Debussy and Liszt on Feb. 2. Mr. Szigeti played with great warmth and dignity Feb. 11 in Constitution hall, choosing a challenging program. In addition to Prokofiev's Sonata in F, he presented works by Bach, Veracini, Schubert-Friedburg, Paganini, Debussy, Bartók and Hubay.

Other major recitalists were Maryla Jonas, pianist, who appeared in Constitution hall Jan. 18, and Licia Albanese, soprano, Jan. 29, whose program included operatic arias, Russian songs sung in English, and songs by French and American composers. Burl Ives gave dignity to his folk art in Constitution hall Feb. 10.

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Tribute Paid to Hanns Eisler

Seven American Composers Sponsor Program of Music by "Voluntary Deportee"

Seven leading American composers—Aaron Copland, Roger Sessions, Randall Thompson, Walter Piston, Leonard Bernstein, Roy Harris and David Diamond—sponsored a testimonial and benefit concert of music by Hanns Eisler in Town Hall on Feb. 28. Mr. Eisler was in the audience. He was to leave the country the following day at the request of the Immigration Department, but it has been learned that his visa for Italy was later cancelled and he was still in this country as this was written.

For the sponsors, the host of excellent musicians who participated and the large sympathetic audience, the concert served both as a protest against the political implications of the "voluntary deportation" and as opportunity to hear a comprehensive survey of the composer's infrequently performed music.

In all the music presented—and the program included such diverse works as: Lieder-like songs, a 12-tone quartet, a sonata and incidental music for films—Mr. Eisler was revealed as a thorough craftsman, capable of expressing both delicate fantasy and vibrant intensity. The First Suite for Septet, In the Kindergarten, is almost Schubertian in the seemingly naive rhythmic transference of the nursery and folk tunes among different instrumental combinations.

The Second Suite for Septet, performed, as was the first, by a string and woodwind ensemble led by Frank Brief, consists of six excerpts from the score for Charlie Chaplin's The Circus. Depending mainly on deft thematic variation and instrumental color, the music proved a delightful fantasy even when accompanying only a mental image of Chaplin.

Less was left to the imagination in the showing of the film short, Fourteen Ways to Describe Rain (1940), with such stalwart 12-tone musicians



James Ellery Marble

CLAUDIO ARRAU PLAYS IN SPARTANBURG

Claudio Arrau, pianist, is surrounded by members of the Spartanburg (South Carolina) Civic Music Association after a concert. From the left, standing, are: J. C. Brodie, assistant treasurer; Evans Bruner, treasurer; Robert Carlisle, vice-president; Mrs. Marshall Shearouse, secretary; Mrs. Hartwell Anderson, assistant secretary, and Frank Crews, president

as Rudolf Kolisch and Edward Steuermann performing on the sound track. The music, a perfectly synchronized and suggestive background for the Amsterdam scenes, strongly resembles the technique of Schönberg's Pierrot Lunaire, though it presents a more monotonous pattern, as befits the subject.

The vocal lines of the Eight Songs sung by Chloe Owen, soprano—Spring, Hotel Room II, Hotel Room 1942, Nightmare, In the Garden, Pantry, To the Survivors, and Hollywood Elegie VII—are extremely suggestive of the songs of Hugo Wolf. The piano accompaniments, provided by John Ranck, were very simple and yet they managed to underscore salient accents in the texts, most of which were by Bertolt Brecht.

In direct contrast to the songs were the String Quartet in two movements and the Sonata for violin and piano. The atonal quartet, a typically kinetic, complex Schönbergian work, proved hardly an item of immediate digestibility, especially on such a long program. The sonata, superbly performed by Tossy Spivakovsky and Leonid Hambro, had a bolder, less complex linear structure and an immediate dramatic impact.

The lengthy concert, which also included Seven Piano Pieces for Children played by Leo Smit, concluded with remarks by Leonard Bernstein and Samuel L. M. Barlow. Mr. Eisler was unfortunately too rushed in his departure to finish the music for the Alien Cantata, intended for this concert. The text, however, was read by Mr. Barlow, and it provided a fitting epilogue to the termination of an international composer's stay in America. E. B.

Publishers to Sponsor Music Reading Clinic

An innovation in educational music circles is scheduled for New York during Easter Week, March 29 to April 2, when the Music Publishers' Association of the United States, in co-operation with three outstanding music dealers, Carl Fischer, Inc., J. Fischer & Bro. and Harold Flammer, Inc., will sponsor a reading clinic in the Steinway Hall and City Center auditorium. Music supervisors and private teachers in New York, New Jersey, Pennsylvania and Connecticut have been invited to attend this clinic, the sole purpose of which is to afford them the opportunity to hear representative new publications for band, orchestra and chorus (sacred and secular) issued in 1947. There will be no charge for admission.

Carvalho Conducts Chicago Symphony

Leads Orchestra in South American Works—Minneapolis Symphony Visits

CHICAGO.—After a tour of 14 mid-western and southeastern cities under Artur Rodzinski's direction, the Chicago Symphony was met on its return by Eleazar de Carvalho, Brazilian conductor, who had come to Chicago for a series of guest appearances in Orchestra Hall. In Bach's Third Brandenburg Concerto, which opened the Feb. 12 concert, he held the orchestra rigidly in check and over-accented the beat so greatly that the music sounded labored and heavy-footed.

But in the South American compositions which followed, he achieved excellent results. Francisco Braga's Variations on a Brazilian Theme received its first United States performance on this occasion, and Madona, by Villa Lobos, and Alvorada, from Gomes' opera, O Escrevo, had their Chicago premieres. The Villa-Lobos work, which is dedicated to Mme. Natalie Koussevitzky, had moments of great beauty, for Mr. de Carvalho knew exactly how to project its fervent feeling. If up to this point he had given the impression that his powers as a conductor were limited to Latin music, he corrected it during the last part of the program with a richly colored, excitingly paced performance of Dvorak's Fifth Symphony.

Dimitri Mitropoulos and the Minneapolis Symphony gave a stimulating concert in Orchestra Hall the afternoon of Jan. 25. Mr. Mitropoulos' manner was more restrained than on previous occasions, but he still communicated some eccentric ideas of interpretation to his players. The cool calm of Mozart's Jupiter Symphony was often disturbed by sudden quickenings of tempo, yet the music was nevertheless extremely arresting and cleanly executed.

Rachmaninoff's E minor Symphony profited by the liberties that were taken with it, for seldom before has it sounded more appealingly romantic and flavorful. The program also held Milhaud's transcription of two movements from Couperin's suite, La Sultane. RUTH BARRY

Chapman and Rasponi Open New Public Relations Firm

Frank Chapman and Lanfranco Rasponi recently opened a new Public Relations firm, Chapman-Rasponi, Inc., with offices at 150 East 61st St., New York 21, N. Y.

Audiences Increase In Portland

Novelties Introduced by Werner Janssen—List Plays Tchaikovsky Concerto

PORTLAND, ORE.—Increasingly large audiences attest to Portland's real need for its revived orchestra. Werner Janssen's stimulating programs mix many novelties with the standard orchestral classics. The experiment of reducing Sunday matinee prices and introducing a more popular kind of music has produced encouraging results.

Eugene List, in his first appearance here Jan. 12, played the Tchaikovsky Concerto in B flat minor. The novelty of this Tchaikovsky program was the Overture to Voevoda. Mr. Janssen projected the emotional quality of the Sixth Symphony with stirring effect.

Mr. Janssen selected Berlioz' Queen Mab Scherzo from Romeo and Juliet, Beethoven's Fifth Symphony, Respighi's Pines of Rome and Mozart's Sinfonia Concertante in E flat for viola, violin and orchestra for the Jan. 26 concert. Constance Fiasca, violinist in the orchestra, and John Fiasca, first chair in the viola section, were soloists in the Mozart work, and played with finesse.

The matinee program Jan. 4 presented Lamar Crowson, pianist, and Wayne Sherwood, baritone, winners in the Young Artists' Contest. Both are Navy veterans now continuing their college courses at Reed College and at the University of Oregon. Mr. Crowson played the Khatchaturian Concerto and Mr. Sherwood sang Wotan's Farewell from Die Walküre and Rachmaninoff's In the Silent Night. A Haydn symphony and Kern's Scenario for Orchestra on Themes from Show Boat were the purely orchestral items.

An all-Strauss program Jan. 18 included Richard Strauss' Waltzes from Der Rosenkavalier, Serenade for Wind Instruments played for the first time here, and Til Eulenspiegel; the Radetzky March by Johann Strauss Sr.; and the Overture to Die Fledermaus, Perpetual Motion and On the Beautiful Blue Danube, by Johann Strauss, Jr.

The Albeneri Trio, Alexander Schneider, Benar Heifetz, and Erich Itor Kahn, sponsored by Reed College and the Friends of Chamber Music, played with distinguished success trios by Haydn, Ravel and Schubert at the Neighbors of Woodcraft Hall, Jan. 29. JOCELYN FOULKES.

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Hess and Novaes Perform in Chicago

Casadesus, Lehmann and Melton
Also Appear in Orchestra
Hall—Stern in Recital

CHICAGO.—At her recital Feb. 2, Myra Hess played as though she had discovered the joy of music-making all over again. She seemed to be as moved by the beauty of the sounds coming from her piano as was the most rapt listener in the audience that packed Orchestra Hall and overflowed onto the stage. Beginning her program with Bach's Adagio in G and Toccata in D, Dame Myra established at once an accord between herself, the audience and the composer that made the music as direct as spoken words. Schubert's Drei Klavierstücke were like pieces of lyric poetry, and Beethoven's Sonata, Op. 111, was a stormy epic. The pianist devoted the second part of her program to Schumann's Albumblätter and Carnaval, and added many encores at the end. She was so in the mood to play that she did not bother to leave the piano after finishing one encore, but sat ready to begin the next.

Another distinguished pianist, Guiomar Novaes, appeared in Orchestra Hall the following evening, and she, too, preferred to stay with the old masters. Like Dame Myra, she offered nothing more novel than Schumann's Carnaval. Her interpretation of this work glowed with romanticism, but she played as a servant to the composer instead of using his music to set off her own imaginative flights. Nor was there even a trace of ostentation in her masterly playing of Chopin's C sharp minor Scherzo.

On the same evening, Shirley Effenbach, pianist, played a recital of works by Bach, Beethoven, Schumann, Rachmaninoff and Prokofieff and gave an excellent account of her



Midwest Photo Service

GRAND JUNCTION, COLO.—Third in the 1947-48 series of the Mesa County Community Concert Association was the concert presented by Lawrence Tibbett, baritone. Now in its fourth season of Community Concerts, the Grand Junction Association gives its programs in the auditorium at Mesa College and has brought before its membership in past seasons such per-

formers as Bartlett and Robertson, the Minneapolis Symphony, Helen Jepson, Igor Gorin and the Columbia Opera Quartet. The 1947-48 schedule also includes the Platoff Don Cossacks, Mary Van Kirk, contralto, and the St. Louis Sinfonietta. The Sinfonietta will present a matinee concert for students in addition to its appearance in the regular series.

interpretative ability as well as her technical assets.

Robert Casadesus was the fourth pianist of the week to pay homage to Schumann. At his recital Feb. 8, he played the Fantasie, Op. 17, with a dash that heightened its romantic flavor. He overcame its tremendous technical difficulties as though they did not exist. The rest of his program consisted of French music—Ravel's Gaspard de la Nuit and pieces by Debussy and Rameau—all of which were presented with feathery lightness of touch, and clearest definition.

With admirers encircling him on the stage and filling Orchestra Hall to capacity, James Melton gave a recital Feb. 5. His bright tenor voice and amiable manner appealed strongly to the audience in songs by Lully, Rachmaninoff and Grieg and arias from Mozart and Puccini operas, but his intonation was not always accurate and his interpretations lacked subtle shadings. Carroll Hollister played the piano accompaniments as well as a solo group.

Lehmann Sings Lieder

Lotte Lehmann was two weeks late in beginning her song cycle because laryngitis kept her from appearing Jan. 23. An audience of only moderate size assembled at Orchestra Hall on Feb. 6 for her program of seldom heard Schubert songs. She sang Liebesbotschaft, Die Rose, Litanei, Emma and others with the simplicity and outward flow of feeling that set her art apart from every other singer's.

Dorothy Lane gave a program of French harpsichord music in Kimball Hall on Feb. 4, playing pieces by d'Anglebert, Daquin, Rameau and Couperin with a delicate style that illuminated their quaint charm.

Isaac Stern, who wisely believes in building programs of substantial works instead of filling them with tidbits, richly satisfied the audience that attended his recital Feb. 10 in the University of Chicago's Mandel Hall concert series. With Alexander Zakin at the piano, he played Bach's G minor Sonata in majestic style, and followed it with a revealing reading of the Prologue, Variations and Finale by Franz Reizenstein. New to practically everyone in the audience, the work shows the influence of the composer's teacher, Hindemith. Another modern work, Aaron Copland's Sonata, was masterfully performed, and Brahms'

D minor Sonata was interpreted with great eloquence.

Lucille Brasen, lyric soprano, gave a recital in Kimball Hall on Jan. 25, accompanied at the piano by William Whitaker. Other young midwinter recitalists at Kimball Hall were Fay Satton, soprano, and Rita Somerman, violinist, Jan. 26, and Coleman Blumfield, pianist, Feb. 1.

Rivka Mahat, Palestinian soprano, appeared at Kimball Hall Feb. 8 in a program that included a number of Yiddish folk songs as well as standard selections by Italian and Russian composers. She sang with a small voice of agreeable quality but without much color or authority. Arnold Miller played her accompaniments.

At the same hall, in the evening, Hans Bassermann, violinist, and Erwin Jospe, pianist, gave a recital of sonatas by Bach, Busoni, and Herbert Elwell, of Cleveland. This was the first local performance of the Elwell work, which turned out to be extremely appealing, with fresh and original qualities.

Marjorie Strub, pianist, offered a program of Bach, Beethoven, Brahms and Ravel at Kimball Hall on Feb. 9. She played interestingly and fluently, though occasionally her technique deserted her and left phrases blurred. Thaddeus Kozuch, appearing Feb. 10, presented two novelties—Russell Wood's Sonatas, a very pianistic and workmanlike composition, and Mossolow's Turkish Night. RUTH BARRY

Brown Leads Chicago Woman's Symphony

CHICAGO.—The Woman's Symphony Orchestra of Chicago played a program for adults for the first time this season March 3 in the Oak Park High School auditorium, under the direction of Harry John Brown, young Oak Park conductor recently returned from army service. Anna Yager Cantwell, soprano, was soloist, and the Oak Park Township High School a cappella choir participated in excerpts from Smetana's The Bartered Bride. On Feb. 10 the Woman's Symphony gave two children's concerts, also in the Oak Park High School auditorium. Harold M. Little, head of the music department of the high school, conducted, and a ballet directed by Laverne Bergman appeared in Prokofieff's Peter and the Wolf.

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ORCHESTRAS

(Continued from page 12)

guished stature as a master builder of orchestras was evident in a hundred details on this occasion. Every section of the Cleveland Orchestra is strongly manned and beautifully disciplined; so much so, that its playing has that spontaneity which arises from perfect security. From pianissimo to fortissimo, the blend of the various choirs is admirable.

Hindemith's playful manipulation of Weber's melodies reminds one of Brahms' Academic Festival Overture. In both cases an uncanny control of technical devices is masked by the jollity of the music. Probably most of the people who hear the Turandot scherzo do not realize what miracles of imitation its woodwind chatter contains, but that fact certainly does not hinder their enjoyment. The orchestra played it delightfully.

And with Schumann as with Smetana Mr. Szell triumphed, because he did not try to make them sound in the one case like Beethoven and in the other like Wagner. To pick only one example, the bowing of the violins in the scherzo, scrupulously observing Schumann's repeated note figure gave the music a new breadth and energy. There was no attempt to rhapsodize, which would have smeared the passage. And the Romanza sang with irresistible ardor.

Something of a record in recalls was established by both Mr. Schnabel and Mr. Szell, who were obviously happy in a task supremely well done.

R. S.



Ben Greenhaus

Looking over the score of Darius Milhaud's *Le Carnaval d'Aix* are Grant Johannesen, pianist, and Sascha London, conductor of the All Veterans Orchestra

Symphony at Midnight

By American Youth Orchestra

American Youth Orchestra. Dean Dixon conductor. Vivian Rivkin and Eugene Haynes, pianists. Town Hall Feb. 6.

Symphony No. 24, Op. 63...Miaskovsky (First American performance)
Passacaglia in C minor...Bach-Goedicke
Concerto in E Flat, for two pianos....Mozart
(Vivian Rivkin and Eugene Haynes)
Romeo and Juliet.....Tchaikovsky

The American Youth Orchestra, invading the time province usually reserved for jazz concerts, gave a Symphony at Midnight program that

started at 11:30 and concluded almost two hours later. An audience of more than 800 stayed to the very end. The young musicians were wide awake and played with considerable enthusiasm, though the stage was much too small to accommodate the large orchestra. The tonal unbalance caused by the limited acoustical capacity of the hall favored the sonorous horns, cellos and basses and almost obliterated the woodwinds and violas.

Miaskovsky's Symphony is longer than his other late works in this form. The orchestration and thematic material were, as ever, reminiscent of Glazunoff and the Russian Five. Goedicke's transcription of the Passacaglia managed to smother all inner detail.

The smaller orchestration of the Mozart Two Piano Concerto enabled the group to achieve greater clarity. Vivian Rivkin and Eugene Haynes played adequately and the cadenzas composed by Mr. Haynes were both pleasant and appropriate. The program concluded with a rousing performance of the Tchaikovsky overture-fantasy.

E. B.

Grant Johannesen Appears With All Veterans Orchestra

All Veterans Orchestra. Sascha London, conductor. Grant Johannesen, pianist. Town hall, Feb. 7:

Symphony No. 5, B flat major...Schubert
Piano Concerto No. 25, C major, K. 503.....Mozart
Fantasie for piano and orchestra, Le Carnaval d'Aix.....Milhaud
Nocturne.....James Cohn
(First performance)
Divertissement.....Ibert

The All Veterans Orchestra, appearing for the first time since its New York debut last May, dispatched the two classical works in a precise but offhand fashion and then came to life in the modern works on the program and played them with considerable vigor. The broad satires of Milhaud's 12-section *Fantasie* and Ibert's refreshing *Divertissement* emerged colorful and capricious, with a balance of full sonorities and inner details perfectly achieved by the 30-piece orchestra. Grant Johannesen's clean tone and accurate phrasing were well suited to the Milhaud work. These same qualities were evident in the Mozart concerto, which, aside from the Coronation Concerto, is the most virtuosic of all the later Mozart piano works.

The Schubert performance suffered from a monotonous lack of dynamic flexibility. In addition, the two basses overbalanced the instruments carrying the main thematic material, and the oboe's tone was wavery and too thick. The Nocturne by 19-year-old James Cohn is replete with dissonances and sweet harmonies that added up to nothing definite. E. B.

Walter Leads

Hindemith Work

Philharmonic-Symphony. Bruno Walter, conductor. John Corigliano, violinist. Carnegie hall, Feb. 12, evening:

Overture, Fingal's Cave...Mendelssohn
Concerto for violin and orchestra, A Major.....Mozart
Symphonia Serena.....Hindemith
(First performance in New York)
Symphony No. 4, G Major.....Dvorak

When Antal Dorati, conductor of the Dallas Symphony, first produced —on Feb. 1, 1947—the symphony which the Texas orchestra had commissioned from Hindemith in the summer of 1946, he published an effusive description of the novelty and concluded with the words: "I can safely say that while the work will not make particularly easy listening, it can scarcely fail to convey the impression that here is an important new symphony; or, rather, an important new cyclical orchestral work which will greatly help to build that kind of orchestral work which is to



John Corigliano

Dean Dixon

replace, in the future music literature, the ancient symphony."

It is a question whether the majority of those who heard the admirable performance of the piece which Bruno Walter conducted from memory would have felt disposed to agree with Mr. Dorati that this music is the kind destined to replace in the future "the ancient symphony." In another thing, however, the Dallas conductor was definitely wrong—the *Symphonia Serena* is altogether "easy listening." It is not in the least problematic. It "sounds" almost as well as the Concerto for Orchestra of Bartók. The texture of the music is smooth, generally transparent and wholly delightful; and, in spite of its abundant counterpoint, the score is never charged with heavy, let alone painful, philosophies. It strikes one, rather, as a rhapsodic sample of madcap waggery, put together with Hindemith's wonted mastery of craftsmanship. That is about the long and the short of it.

What is a "symphonia serena," anyway? The composer defines the adjective as the opposite of "pathétique"—in short, his new symphony is "unromantic." Whether it is desirable that a symphony should be romantic or the reverse is a point one need not labor at this juncture. On the other hand, this Hindemith opus is not exactly to be qualified as "serene." The four movements are, rather, good and stimulating fun, like brightly intellectual chatter at a pleasant tea party. The first of these movements (moderately fast), consists of titillating treatments of several themes, one of which sounds like a parodistic transformation of the "Abgesang" melody of the Meistersinger prize song. The second is a kind of scherzando paraphrase of a Beethoven quickstep (composed in 1810) against a background of glib woodwind iterations; the third, denominated a "colloquy," seems to have been composed with the principles of the concerto grosso in mind—there are dialogues between solo violins and violas, both on stage and off, and alternating with these recitatives, pizzicato ostinato passages, like progeny of Tchaikovsky's Fourth. The finale is gaily tumultuous, and the work, as a whole, rich in pretty assortments of instrumental timbres, some of them (like the clickings of wood blocks) pleasantly diverting.

The symphony was greeted for what it is—lively entertainment rather than something epoch-making and revolutionary. Before the program got down to Hindemith the audience heard a smooth and technically polished performance of Mozart's A major Violin Concerto by John Corigliano, parts of which the talented concertmaster sentimentalized rather more than is suitable. Both the Mendelssohn overture and Dvorak's delightful symphony had a spirited evening of it. H. F. P.

Mozart Orchestra Opens Series

At Times Hall Feb. 8 the Mozart Orchestra of the Music School of Henry Street Settlement gave the first of three concerts it is undertaking uptown this season. Its conductor, Robert Scholz, has developed the or-

(Continued on page 29)



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ORCHESTRAS

(Continued from page 28)

chestra in gratifying style. The young instrumentalists play with a contagious enthusiasm and no small technical skill. Their offerings on this occasion included Albert Roussel's Sinfonietta for String Orchestra, Mozart's Divertimento in D, K. 131, Haydn's B flat Symphony, No. 102, Frederick Jacobi's Concertino for piano and strings, and a D major Concerto for viola da gamba, strings and horns, by Tartini, made up the rest of the bill. Irene Jacobi was the pianist in the Concertino, and Eva Heinitz played the viola da gamba in Tartini.

Mrs. Jacobi cared for the piano part in her husband's spirited opus with bravura and a proprietary zeal. Miss Heinitz played the gamba solo in Tartini's Concerto in tasteful fashion, and in both instances Mr. Scholz's orchestra provided careful support. It did well, too, by its Mozart Divertimento, and it was with good reason that the conductor summoned his flute and both horn players to take bows at the end.

H. F. P.

Burgin Presents Stravinsky Symphony in Three Movements

Boston Symphony. Richard Burgin conducting. Carnegie Hall, Feb. 18:

Symphony No. 95, C minor . . . Haydn
Symphony in Three
Movements Stravinsky
Symphony No. 1,
E minor, Op. 39 Sibelius

Igor Stravinsky's Symphony in Three Movements is one of the few musical works written in the past decade which can be called truly original, in the most exigent sense of that overworked word. Its whole pattern and progress of musical thought, its texture of sound and its aesthetic mood are unlike those of any other piece, even any other piece by Stravinsky himself. Its modernity is so complete that it fails to attract, let alone charm, the listener who is loath to accept music that lacks the slightest tinge of late 19th century sensation-mongering. And even those who have been willing to follow Stravinsky through his successive phases of neo-classicism begin to desert him when he turns away from classic methods of exposition and development.

The Symphony in Three Movements establishes and lives by its own rules of musical logic. Each movement is built upon a minimum quantity of set thematic material; and although the themes are the *raison d'être* of the music, they are not exposed, "worked over" and brought



Richard Burgin

Rudolf Serkin

back in the manner familiar to us in nearly all symphonic music from K. P. E. Bach to Hindemith. Each movement grows organically, without reference to any plan imposed by outside tradition, in what Ingolf Dahl, a close friend of Stravinsky and an acute analyst of his works, has called "additive construction."

Although it is new in symphonic literature this procedure is by no means new in Stravinsky's composition, for the Dances Concertantes, to mention only a single work, illustrates it clearly. Indeed, it is this very "additive construction" which made the Dances Concertantes so adaptable to the evolution of choreography, for a parallel might be drawn between the way in which Stravinsky's music continuously sets up its own probabilities of what should follow and the way in which a well planned dance seems to grow organically into a spontaneous sequence of movements.

The Symphony in Three Movements is cool in temper, and its fresh and unprecedented instrumental sound refuses to woo the ear with familiar, rich contrivances of sonority derived from Ravel, Glazunoff and Strauss. But it is not cold or devoid of sentiment, it is merely adult, and that is hard to take.

Haydn's C minor Symphony, the fifth in the Salomon set, is also adult music, and made a happy companion for the Stravinsky work. After the intermission the audience was thrown back into an adolescent emotional world with Sibelius' First Symphony. Even if one approaches with some credulity the exaggerated rhetoric of some of the more skillful Sibelius symphonies, such as the Second and the Fifth, it is hard to imagine why any conductor ever bothers with the First. It is a thing of shreds and patches from first to last, generally too badly designed and timed to achieve the effect of persuasive oratory, and completely frustrating in its failure to provide at the end the sort of cumulative climax that stampedes an audience.

Mr. Burgin was successful in accomplishing a good many of the results the Sibelius permits. The Haydn and Stravinsky symphonies were lifeless, for while Mr. Burgin gave the beat correctly he did not communicate any vital rhythmic impulse to the orchestra.

C. S.

Bruno Walter Honored On 25th Anniversary

On Feb. 15, 1923, Bruno Walter made his American debut in Carnegie Hall as guest conductor of the New York Symphony. Exactly 25 years later, at the close of the intermission of the Sunday matinee concert of the New York Philharmonic-Symphony, he received an anniversary token from Edward Wallerstein, chairman of the board of Columbia Records, Inc.—a silver copy of his own recording of the Adagio movement from Mahler's Fifth Symphony. Later in the day the directors of the Philharmonic-Symphony society celebrated the occasion with a dinner for Mr. Walter at the River Club.

In his best form, Mr. Walter conducted a program composed of works he had presented on Thursday and Friday, with the exception of three of Dvorak's Slavonic Dances (A flat, Op. 46; E minor, Op. 72; C major, Op. 46). The rest of the list consisted of Mendelssohn's overture, Fingal's Cave; Hindemith's Symphonia Serena, and Dvorak's Fourth Symphony.

C. S.

Walter Conducts Premiere Of Moore Second Symphony

New York Philharmonic-Symphony. Bruno Walter, conductor. Rudolf Serkin, pianist. Carnegie Hall, Feb. 19 and 20:

Symphony No. 2,
A major Douglas Moore
(First public performance in New York)
Piano Concerto No. 5,
E flat major Beethoven
Don Quixote: Fantastic Variations on
a theme of Knightly Character . . Strauss

Whether it was the weather, the time of year or the unpleasantly steam-heated hall, this concert lacked the enkindling spark. Off-nights are familiar visitations and have to be taken in their stride but somehow, when Bruno Walter and Rudolf Serkin occupy the center of the picture, they seem a little more distressing than mere routine experiences. Decidedly, it was so this time.

The present reviewer hates to admit it but he was not as inflamed as usual when Mr. Serkin plays the Emperor Concerto. The pianist swept through the work with his accustomed virility and, it appeared, al-

(Continued on page 33)

A British Visitor Attends a Young People's Concert

There is something disquieting in meeting one's double. Watching Walter Hendl conduct a Young People's Concert at Carnegie Hall gave me just such a feeling. There he was, knowing nothing of how I have conducted children's concerts for the London Philharmonic, and doing it so much the same way that I hesitate to praise him lest I seem conceited.

Differences there are, of course. One of the good things was the appearance of 16-year-old Barbara Goldberg in the first movement of Mozart's A major Concerto. Here is a talented prize winner, a girl who hopes to become a concert pianist. Before she faces sophisticated audiences she can play with the Philharmonic-Symphony of New York and learn how to cope with the tests that lie ahead. I have heard renowned artists play the piece not so well. We in England should ask our festival winners to play at similar concerts.

Mr. Hendl talks to the young people engagingly. He is humorous without playing funny-uncle. I am a little

doubtful about his presenting excerpts from three different works of Mendelssohn and three of Stravinsky. Would not three excerpts from one work, followed by a complete performance, leave a more settled impression?

Mr. Hendl was in admirable control of the music, but he and I will not diminish in respect for one another if I say that we both have something to learn from Bruno Walter. Mr. Walter's 25th anniversary in America coincides with the 25th season of the Young People's Concerts, and this concert was opened by the great man himself. Just Mendelssohn's Fingal's Cave. After it there was a presentation. The young people applauded warmly. Perhaps when they are old ladies and gentlemen they will look back and realize just how fine that Fingal's Cave was.

SIDNEY HARRISON

Mr. Harrison is an English pianist, professor at the Guildhall School of Music and author of Music for the Multitude. At present, he is in Canada as an adjudicator for the Canadian Competition Festivals. The Philharmonic concert he reviewed above was on Feb. 21.

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Scheveningen Contest Opened To Young American Artists

Young American singers, violinists and pianists are invited to participate in an international music contest to be held at Scheveningen, Dutch seaside resort, from May 19 to 29.

The contest is sponsored by Radio Philips of Eindhoven and the Maatschappij Zeebad, Scheveningen, and is under the patronage of the Netherlands Department of Education, Arts and Sciences.

For each section—voice, violin, piano—there will be a first prize of 2,000 guilders and a second prize of 750 guilders. First-prize winners will appear as soloists with the Residentie Orchestra, of The Hague, in the large hall of the Scheveningen Kurhaus and with the famous orchestra of the Concertgebouw at Amsterdam. The Scheveningen performances will be broadcast and recorded. A European tour will also be arranged.

The contest is divided into two parts: a preliminary examination from May 19 to 22, and the contest proper from May 24 to 26. The performances by the prize winners in the Kurhaus will take place on May 27 for the vocalist, May 28 for the violinist, and May 29 for the pianist.

Candidates will have to play or sing one obligatory piece selected by the committee and three pieces chosen by the contestant. Competitors must not have been older than 30 years nor

younger than 15 years on January 1, 1948. Age limits will be strictly enforced.

For each section, a jury of internationally famous singers and musicians has been selected. Among the jury members are Yehudi Menuhin, Georges Enesco and Nathan Milstein (violin); Bronislaw Romaniszyn, Jo Vincent and Sara Scuderi (voice); Leonard Bernstein, Carl Friedberg and Theo van der Pas (piano).

Applications may be obtained from the Secretariat, International Music Contest, Kurhaus Scheveningen, Holland. (Cable address: Musikos, The Hague). Entries must be received before April 1.

Austin Wilder's Plans

DURING the past year there has been an expansion in the Austin Wilder office for the handling of promotional work for artists, organizations and institutions, in addition to the firm's long-established program of combined management and promotion for individual artists. One of the most newsworthy musical events of the season will be Maggie Teyte's first American appearance in Debussy's *Pelléas et Mélisande* at the New York City Center March 25. Miss Teyte arrived from England this winter for her third consecutive series of concert

and opera appearances since her successful return in 1945.

Another Wilder artist is Pearl Primus, young dancer and choreographer, who will go on an extensive tour of New England and the middle west with her own company of dancers and musicians, following Broadway appearances. Future plans for Miss Primus' company include a tour of South America early this summer.

Antonia Brico, distinguished woman conductor, returns to the United States after guest appearances with European orchestras and opera companies. On her 1947-48 tour, she conducted a total of 15 concerts with organizations including the Vienna Symphony, the Royal Copenhagen Opera orchestra and an orchestra at the Sibelius Festival at Helsinki.

Maria Kurenko, soprano, continues her radio network broadcasts as well as her concert appearances. Webster Aitken, pianist, has combined his current American tour with guest teaching at Carnegie Institute of Technology.

Sonia Essin, contralto, has been engaged this season by La Scala Opera in Milan. In April she will sing Brangäne in *Tristan und Isolde* with Kirsten Flagstad.

Huddie Ledbetter (Leadbelly), American folk-singer, appeared in Times Hall, New York, before beginning a concert tour of colleges, schools and folk festivals in the East and Middle West. Panna Genia, young soprano, is a member of the New York City Opera company.

Wilder management also includes a list of recording artists. Mr. Wilder

recently completed negotiations with RCA Victor for Ethel Barrymore's first recording contract. Others in the recording artist roster are Maggie Teyte, Ethel Migiotta, Maria Kurenko, Huddie Ledbetter, Ralph Bellamy, Dame May Whitty and Dennis Morgan.

L. A. Richmond Will Head Cincinnati School

CINCINNATI.—Luther A. Richman, of Richmond, Va., will be the new director and dean of faculty at the Cincinnati Conservatory of Music, beginning April 1.



Luther A. Richman

He succeeds the late Howard Wentworth Hess. Mr. Richman is now supervisor of music for the state of Virginia, a position he has held since it was created 12 years ago. He is also president of the Music Educators National Conference.

Mr. Richman received the major part of his musical education at the Cincinnati Conservatory. In 1937 the conservatory conferred on him the honorary degree of Doctor of Music, and in 1938 he received the degree of Doctor of Education from the University of Cincinnati Teachers College.

Obituary

Frederic Lamond

STIRLING, SCOTLAND.—Frederic Lamond, well-known pianist of a generation ago and also a composer, died here Feb. 21 at the age of 80.

Mr. Lamond was born in Glasgow, Jan. 28, 1868. He began the study of the organ while still a small child and at the age of 12 was organist in a parish church. He also studied violin and, in 1882, went to the Raff Conservatory in Frankfurt, where his masters were Heermann in violin, Max Schwartz in piano and Urspruch in composition. He later became a pupil of Hans von Bülow and of Liszt, and for a time studied with Clara Schumann. His public debut as a pianist was made in Berlin in 1885 and he afterwards played in Vienna and London.

In 1889, his *Symphony in A* had its world premiere in Glasgow. It was played the same year at the Crystal Palace in London. In 1891, he appeared as soloist with the London Philharmonic and made a tour of European cities. He toured Russia in 1896 and France in 1899, specializing in the later works of Beethoven.

Mr. Lamond's name first appeared on an American program as the composer of an overture, *From the Scottish Highlands*, given by the New York Philharmonic in 1886. He appeared first in New York in 1902, as soloist with the Boston Symphony in Beethoven's *E flat Concerto*. He taught in The Hague for several years, beginning in 1917, and toured the United States from 1922 to 1929. In the spring of 1923 and again in the autumn of 1924, he taught at the Eastman School in Rochester. His compositions, besides the symphony mentioned, include overtures, chamber music and many piano pieces.

Lodovico Oliviero

Lodovico Oliviero, Metropolitan Opera tenor, died at his home Feb. 25. Born in Palermo, Sicily, he studied in Milan, made his debut in Turin as Beppe in *Pagliacci* and later

sang for five seasons at La Scala in Milan. Before joining the Metropolitan, he was a member of the San Francisco, Chicago and Ravinia opera companies for many seasons. He made his Metropolitan debut May 11, 1936 as Remendado in *Carmen*, the opening performance of the spring season. His last appearance was in the role of The Lawyer in *Peter Grimes* on Feb. 23, two evenings before his death. He is survived by his wife.

Mrs. Harold Ellis Yarnall

PHILADELPHIA.—Mrs. Harold Ellis Yarnall died here on Jan. 23. In her youth she studied in this country and Paris in preparation for a career as a singer. Later she took an active role in Philadelphia's musical activities, heading the Philadelphia Chamber Music Association and other groups. She helped found the Philadelphia Orchestra in 1900, and from that time was represented on various boards and committees of the orchestra. Her first husband was the late Spencer Irwin. W.E.S.

Hermann Zilcher

BERLIN.—Hermann Zilcher, composer and teacher, died here on Jan. 17, in his 65th year. He was born in Frankfurt-am-Main and studied with his father and later at the Hoch Conservatory in Frankfurt, where he won the Mozart prize for composition in 1901. He toured in Europe and in the United States as accompanist for Julia Culp, Petschikoff and Vecsey. Later, he taught at the Hoch Conservatory and was for a number of years, from 1908, professor at the Munich Conservatory. From 1920, he was director of the conservatory in Eurtzburg. His compositions included operas, incidental music and orchestral works in the larger forms.

Joseph Reitler

Joseph Reitler, member of the opera workshop at Hunter College and former music critic of the *Vienna Neue Frie Presse*, died in his 65th year at his home in New York on March 12, after a long illness. Mr. Reitler, who was born in Vienna, founded the New Vienna Conservatory in 1916 and directed it until the Anschluss. He came

to New York to head the opera department of the New York College of Music and directed it until 1945. Shortly before his death he completed a book of reminiscences of world famous musicians whom he had known. His wife survives him.

William Hendrick Versteeg

ROCHESTER.—Willem Hendrick Versteeg, cellist with the Rochester Philharmonic since 1929, died unexpectedly of a heart attack at his home, 50 Fairfax Road, on Jan. 10. A native of Holland, Mr. Versteeg received his musical education in Europe, and played with orchestras at The Hague before coming to this country 26 years ago. He was 52 years old. He leaves his wife, Mrs. Maria J. Versteeg, a daughter, Mrs. Marie Dimond, and a brother and two sisters in Holland. M. E. W.

Herman Mishkin

Herman Mishkin, associated for many years until his retirement, with the Metropolitan Opera as official photographer, died at his home in New York Feb. 6. He was 77 years old. Born near Minsk, Russia, he came to the United States as a boy of 14. He had also worked for the Oscar Hammerstein Manhattan Opera company. His wife and two sons survive.

Dan J. Sullivan

BOSTON.—Dan J. Sullivan, composer of popular songs, fell dead in the street here on Jan. 17. He was 72 years old. His most popular hit was *You Are Welcome as the Flowers in May*, and he wrote many songs especially for John McCormack, Chauncey Olcott and Raymond Hitchcock. He also composed the book for one of the Ziegfeld Follies.

Mrs. GEOFFREY TOYE, widow of the British composer and former manager of Covent Garden, died in New York Jan. 28, while on her way to visit a daughter in New Mexico. She was 48 years old.

HENRY DIKE SLEEPER, professor of music at Smith College for 26 years until 1924, and composer of numerous hymns, died at Winter Park, Fla., on

Jan. 28. A professorship was established at Smith in his honor.

HUGH DUNCAN ROSE, pianist and teacher for many years in New York, died at his home Jan. 21. Mr. Rose was born in Geneva, N. Y., and educated in France and Germany. He acted as military attaché at The Hague during the first World War. His wife died some years ago.

J. KEIRN BRENNAN, writer of lyrics for popular songs and a founder of ASCAP, died at his home in Los Angeles, Feb. 4. He was 74 years old. He wrote the texts for more than 300 songs for M. Witmark Sons, as well as the books for several musical shows.

FRANCIS A. CLARK, composer and music publisher, died at his home in Philadelphia on Feb. 24 in his 80th year. Before establishing his own business, he was in the employ of Theodore Presser in their publishing department.

OTTO WULF, pianist and teacher in this country for a number of years, died in a hospital in Chicago on Feb. 11. He was born in Kiel, Germany, on June 24, 1880.

JOHN LEWIS ROBERTS, of Sunbury, Penna., conductor of the Harrisburg Choral society from 1937 to 1943, died at his home Feb. 7. He had also acted as conductor of the Mendelssohn Club chorus of Sunbury.

HUBERT ENDRES, violinist of the Detroit Symphony, died during a broadcast of the orchestra in that city Feb. 1. He was 57 years old and had been a member of the orchestra for more than 30 years.

JOSEPH CHUDNOWSKY, violinist, a former member of the Philadelphia Orchestra, died in Philadelphia on Dec. 31. He had also played at the Robin Hood Dell during the summer seasons.

ALVINA HEUER WILLSON, teacher and singer, long associated with musical activities in San Francisco, died there on Jan. 9.

Page Work Given by Ballet Russe

(Continued from page 10)

temptation. The three parts employing speaking—Billy, the Devil and Mrs. Potiphar—are so adroitly composed that speech and dance fall into a spontaneous continuity. The whole tone of the danced sermon is exactly right, for it recaptures faithfully the essential nature of Billy's unmitigated vulgarity, which was earthy and direct but never prurient or leering. Nothing could be franker than Miss Page's depiction of the stories, but nothing could be less dirty.

As a footnote to the career of the famous evangelist, then, and as a comment upon the raw-boned stage of middle western culture which made his career possible, Billy Sunday approaches perfection. But as a contribution to the art of the ballet it is still imperfect. Instead of translating her subject matter into cogent dance structures, as she was able to do so memorably in Frankie and Johnny, Miss Page has relied too trustingly upon the intrinsic interest of the stories themselves.

The best section, from the choreographic viewpoint, is the parable of the wise and foolish virgins, in which the reticent behavior of the wise virgins, dressed in white and dancing on their points, is contrasted with the music-hall routines of the foolish virgins, clad in lurid purple 1910 bathing clothes. But even here the dance patterns are loosely put together; there is too little contrapuntal interest in the movement and too little cumulative development, and one's attention begins to lapse before the scene is over. In general, each of the four episodes begins stunningly and ends effectively, but suffers from ineffectively integrated dance materials in the middle.

Frederic Franklin dominated the ballet in the role of Billy Sunday (who also becomes David, Joseph and Samson in the successive sequences of action), speaking with punchy vigor



Frederic Franklin (left) as Billy Sunday and Alexandra Danilova as Mrs. Potiphar in Ruth Page's ballet

and easy colloquialism of diction, and dancing with lithe athleticism. Alexandra Danilova, obviously in a mood for sport, acted the fading Mrs. Potiphar with magnificent excess, and rocked the audience with mirth when, in her broken English, she invited Joseph up to tea. Ruthanna Boris as Bathsheba, Gertrude Tyven as Delilah and Nikita Talin as the Devil provided amusing characterizations, and put forth their best efforts to make the most of the sketchy choreography allotted to them.

Mr. Gassmann's score, individual in material and capable in composition and scoring, carries attractive echoes of old-time revivalist and popular music and of traditional ballet clichés from Delibes to Stravinsky. It is too

discreet in taste, however, and too devoid of bluster and extroversion to serve as an effective corollary to Miss Page's unbridled style. Mr. du Pont's costumes, also full of gay period references, profited from the quality of daring outrage the music seemed to lack.

As passing entertainment, Billy Sunday is great fun. But to those who hoped for another Frankie and Johnny the surface treatment of the dance elements is cause for genuine disappointment.

At its premiere, Billy Sunday was surrounded by the Bach-Balanchine Concerto Barocco, less cleanly performed than on the opening night, Feb. 15; the Pas de Deux Classique, danced by Nathalie Krassovska and Leon Danielian, and the perennially bright Gaité Parisienne. In the repertoire generally, the corps de ballet of the Monte Carlo company has gained in precision and definition of style since last fall. The company is still hampered, however, by its small list of capable dancers for the principal roles.

Danilova in Giselle

Alexandra Danilova danced Giselle for the first time in New York, Feb. 24, with Frederic Franklin, who had restaged the work, as Albrecht. Mary Ellen Moylan was the Myrtha, Queen of the Willis; Gertrude Tyven and Tatiana Grantzeva had the other two leading Willi roles; and Michel Katcharoff was the Hilarion.

The fact that Mlle. Danilova has waited so long before appearing as Giselle before the New York ballet public is of more credit to her artistic judgment than her decision to do so now. She is a great artist, but the very qualities in her temperament and in her dancing which endear her most to the public are those which most unsuit her to the part. Her warmth, vivacity and highly individual style made any approximation of romantic remoteness impossible from the start. And her dancing in the second act lacked almost completely the disembodied, cold and spectral spell which it must cast, if we are to accept this silly old piece on its own terms.

Her pantomime in the first act was so naively realistic that a wave of impolite laughter was heard at one point where the piccolo shrieks and she raises herself from the floor, in strict time. Nor was her dancing as impeccable and effortless in technique as it should have been in this role. It would be unjust to give the impression that an artist of Mlle. Danilova's stature did not create moments of

great beauty and bring a certain distinction to the performance. But Giselle is definitely an unfortunate venture for her, in which her brilliant gifts are least apparent.

Mr. Franklin's Albrecht was stunningly danced and mimed with conviction. He had obviously worked devotedly both over the production as a whole and over his own part; and to a large degree he succeeded in a role to which he, also, is temperamentally unsuited. Miss Moylan's Myrtha was the most satisfactory performance of the evening. It had a glistening finish and rhythmic flow which contributed largely to the atmosphere of the second act. The shabby costumes and scenery and deplorable pantomime of the first act left little chance for illusion. The level to which the Ballet Russe de Monte Carlo's staging can descend was symbolized by the fact that Giselle's tomb practically fell apart when Albrecht tried to cast himself upon it at the end.

A tingling performance of Ruth Page's Frankie and Johnny, with Ruthanna Boris outdoing herself as Frankie, redeemed an otherwise mediocre evening. R. S.

Felicitas Gobeineau

Carnegie Recital Hall, Feb. 15

With the assistance of Daniel Sternberg, composer-pianist, Felicitas Gobeineau presented a miscellaneous program of dance solos, including Salute, Ceremonial Dance, Terror, Two Character Studies, Two Lyric Etudes and Byzantine Suite, to Mr. Sternberg's music. The program included Evening in Granada by Debussy and Two Slavonic Dances by Dvorak. N.

Ericourt Plays in Springfield

SPRINGFIELD, MASS.—Daniel Ericourt, pianist, gave a performance under the auspices of the Wagner Concerts in the auditorium Feb. 6. Mr. Ericourt displayed a fabulous technique, a sensitivity and elegance which permit eloquent readings.

Martha Graham In Gala Season

(Continued from page 10)

peer for a moment at some hidden horror.

Yuriko danced the work superbly; there is literally nothing which she does not seem able to do with her body with deceptive ease and rapidity. Formally speaking, her choreography was too repetitious of basic motives which lost strength through a lack of contrapuntal treatment. And Tale of Seizure is too strenuous and subjective. But it is a highly promising composition for so young a choreographer and a highly effective vehicle for virtuosic dancing.

Erick Hawkins' Stephen Acrobat, a solo dance with an assisting interlocutor, has the makings of a beautiful dance. Its use of gymnastics in heroic and stylized form is ingenious and the movement vividly conveys the state of innocence and joy of Adam before the fall. If only Mr. Hawkins would stop talking! The text by Robert Richman is so inept that it destroys the illusion created by the dancer; and in any case the speech should be left entirely to Stephen Trainer, played by Stuart Hodes. Mr. Hawkins performed the work with the suppleness and rhythmic subtlety which enhanced his dancing of other roles this season, especially that of the Adventurer in Cave of the Heart.

As for Mr. Hawkins' Passion Play, John Brown, another solo with an interlocutor, it is nearly all talk and almost no dance. Mr. Hawkins uses dramatic posturing in the work far more than organically developed move-

ment. Yet the only episodes which remain in the memory are precisely those where he abandons speech and melodramatics and begins to express himself in dance, as in the preparation for the hanging of John Brown.

Miss Graham has entirely reworked Errand Into the Maze. In the original version the Creature of Fear, impeded by a handsome but cumbrous mask of a bull's head, disappeared during most of the dance. In the revised form he re-emerges in the central episode, which becomes a dynamic duet. The culminating moment, when the protagonist climbs up on him and twists his neck and shoulders down to the ground, is doubly exciting in this new framework. Once again, Mr. Ryder showed the marked progress which he has made in the past two seasons as a dramatic dancer.

It is impossible to go into particulars about all of Miss Graham's other works in a limited space. Cave of the Heart is now a seamless structure and it has never been so transcendently danced. It proved to be a major attraction of the repertoire, which is not surprising considering its unrelenting tension and fascinating brilliance of choreography. Appalachian Spring, Dark Meadow, Letter to the World, Deaths and Entrances and the lighter pieces all found the company in best form.

By the time the season was well under way, Mr. Horst had worked his small orchestra into excellent shape. Miss Graham's scores are fiendishly difficult to play and the musicians achieved a coordination in the second week of the series which was all the more notable in view of the fact that the pit was about as large as a hall closet. ROBERT SABIN

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RECITALS

(Continued from page 22)

poet, the colorist, the exquisite fantast, the storming virtuoso, the intellectual, the mystic. If in some things he seemed more memorable than in others it was fundamentally because some of the works that engaged his attention surpassed some others as sheer music.

He opened his program with César Franck's Prelude, Chorale and Fugue, which Robert Casadesus had played unforgettably on the same platform only two days earlier. It was interesting to compare the two readings, if only to perceive how many different ways there are, in artistic interpretation, to arrive at the right results. Mr. Rubinstein's performance was a marvel of color and of architectural symmetry. The Prelude, especially, evoked a landscape of sun and shadow, where Mr. Casadesus had given us a vision of other worldly luminousness. Yet each quality is inherent in the wholly just, but wholly differing, conceptions of two masters.

Mr. Rubinstein offered, on the heels of the Franck, an exposition of Brahms' F minor Sonata that glorified the work and gave pause to those who would gladly renounce this long-winded opus for decades, if not for all time. And when, after an interval, he turned to Schumann's Carnival, he brought to it a vividness, a stormy exuberance, an imaginative caprice and a poetic rapture which set the reading apart from most others latterly heard here. For once one was able to hear the ethereal overtone chord in the Paganini section floating spectrally from the depths of the instrument—a thing which has come to be something of a rarity.

The pianist's all-conquering technique made Liszt's Funerailles an experience of exciting grandeur. In the Mephisto Waltz, which concluded the regular program (then swollen by encores), this hearer, for one, missed some of that empurpled sensuousness which belongs to these fascinating



Composer Paul Hindemith rehearsing with the wind section for a performance of his *Herodiade* at a New Friends of Music chamber orchestra concert. Seated, left to right: John Wummer, flute; Lois Wann, oboe; Arthur Christmann, clarinet; Loren Glickman, bassoon, and James Chambers, horn

pages. Yet Mr. Rubinstein knows like few modern pianists how to encompass the magic which dwells even in Liszt's tawdriest effusions, provided the artist has the faith necessary to discover it. H. F. P.

New Friends of Music, Town Hall, Feb. 15, 5:30

Three masterpieces made up the extraordinary program offered by the Juilliard String Quartet and a chamber orchestra. For if Beethoven may be said to have achieved a new style and scope in the first of his Rasumovsky Quartets, in F, Op. 59, exactly the same phenomenon is exemplified by Hindemith's Third Quartet, Op. 22.

In this magnificent work, first played at the Donaueschingen Festival in 1922, Hindemith reached the height of his powers. He had achieved a mastery of form and a self-discipline which permitted him the utmost freedom in emotional expression. The seamless unity of the opening fugato, the wild exuberance and rhythmic fantasy of the scherzo, the poignance of the slow movement and the marvelous felicity of the final rondo, with its leaping sevenths in the cello part and witty dialogues—one scarcely knows what to praise most.

When it first appeared, this quartet was hailed as "atonal" and revolutionary. The passage of a quarter century has eliminated the sensational elements, but left its beauty untarnished. Once again, the young members of the Juilliard Quartet exhibited their intuitive understanding of contemporary music in a superb performance.

The Beethoven quartet was vividly and affectionately played, although the choice of tempos was open to question. The first movement was a shade fast, and the second too slow to mirror its boisterousness of mood (it is marked *Sempre scherzando*). Furthermore, Robert Mann, the first violin, was too modest in the Adagio, for here the instrument has what might be called a solo as well as an ensemble role. But the essential plan of the work and its incredible richness of invention were flawlessly conveyed.

Mr. Hindemith conducted his own *Hérodiade* with loving care for its subtleties of instrumental color. The work is inseparably associated with Martha Graham (for whom it was originally composed) by those who have seen her dance it; and it always sounds more effective in the theatre than in the concert hall. *Hérodiade* is one of the composer's happiest productions in recent years, for the stimulus of Mallarmé's poem has awakened in him a startling dramatic



Edw. Steuermann Bela Urban

power which is most directly expressed in the magical harmony. Like the towering choral work after Whitman's *When Lilacs Last in the Dooryard Bloomed*, this psychological study seems to indicate a new dramatic and humanistic phase in Hindemith's ever fascinating evolution. R. S.

Composer's Forum, McMillin Theatre, Feb. 15

Works by Nicholas Nabokoff and John Lessard were played at this concert, with Otto Luening as leader of the discussion after the performances. Leo Smit played Mr. Nabokoff's Piano Sonata. Mr. Lessard performed his own *Mask* for piano and a Little Concert of piano pieces for children from "nine to 17." A slow movement from his Violin Concerto (1941) was also heard. N.

Bela Urban, Violinist (Debut) Town Hall, Feb. 16

The New York debut of Bela Urban, Hungarian-born violinist of Hartford, Conn., revealed more than youthful promise. He has a well-developed technique, a pronounced feeling for color, nuance, and the enunciation of lesser detail, and makes an intelligent approach to master works from the violin repertoire. His legato bowing is bold and free but in firm control down to the last inch of the stroke, resulting in a cantilena tone of great beauty. The tone, for all its beauty, is not full-bodied; it has a tinge of *morbidesza* in it, and a suggestion of extreme fragility. This quality proved an obstacle in the way of complete realization of the large sonorities of Bach's unaccompanied Sonata No. 6. Here, particularly in the Prelude, Mr. Urban produced a tone of penetrating brilliance but little substance. His conception of the work, however, was of considerable depth, with no shying away from its technical or musical demands. He really needed

a more robust instrument for this music.

Mr. Urban paid his respects to his former teacher, Ysaye, by playing his unaccompanied Sonata No. 3, Op. 27, and his transcription of Nardini's D major Sonata. There was an authoritative accent in his delivery of these works, and one felt that Ysaye is still a living force in the memory of this disciple.

The soloist's wife, Dorothy Urban, was at the piano. She seemed to delight in the jazzy froth of the Blues movement from Ravel's Sonata and of Millard Thompson's Scallaway (first New York performance) even more than her husband, who handled these works affably enough but as though under protest.

In an excerpt from Dohnányi's *Ruralia Hungarica*, a deluge of tempestuous color was unleashed, proving that Mr. Urban has the authentic Hungarian touch for this type of music. The Wieniawski D minor Concerto, last on the listed program, was an excellent vehicle for his fluent virtuosity and penchant for lyric melody, and though his first encore, Schubert's Ave Maria, is often heard, it is seldom played with such liquid beauty of tone and reverence of spirit. On the whole, this debut was a remarkably auspicious one. G.

Edward Steuermann, Pianist, Y.H.M.A. Auditorium, Feb. 16

Edward Steuermann has long been known as the foremost interpreter of Arnold Schönberg's piano music. In keeping with this pre-eminence, he programmed two Schönberg first performances and added the *Klavierstück*, Op. 11, No. 1, which had not been scheduled. The new *Klavierstücke*—Op. 33a with its introductory chordal tone-rows, and an un-numbered one which had appeared in *New Music* in 1932—resemble other later complex 12-tone piano pieces by Schönberg. Yet the impact and freshness of these works did not obscure the novelty in two older, massive works—Schumann's *Kreisleriana* and Beethoven's 33 Variations on a Waltz-theme by Diabelli—into which Mr. Steuermann probed deeply, discovering a fecundity of detail and new logic.

The eight pieces that make up *Kreisleriana* were transformed by Mr.

(Continued on page 34)

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ORCHESTRAS

(Continued from page 29)

most more than his wonted expenditure of nervous energy; and, of course, his power, acuteness and technical address are undiminishing, particularly in Beethoven. Yet with it all there seemed a certain rigidity about his performance and a tenseness incompatible with communicative poetry. The Adagio was coolly impersonal, the corner movements hard, for all the dash and drive Mr. Serkin brought to their publication. Mr. Walter furnished the soloist a noble accompaniment.

Another who had every reason to thank the conductor and his orchestra was Douglas Moore, who could hardly have wished a better performance for his Second Symphony. Though heard for the first time under regular concert auspices, the score had enjoyed the rites of baptism last May 13 at Columbia University's festival of contemporary American music. On the present occasion the composer was called to the Carnegie Hall platform several times to acknowledge applause. The symphony poses no problems of any kind—save one! Why should anyone go to all the labor of writing a four-movement symphony when his basic ideas are so barren, their general treatment so unimaginative and conventional and their harmonic investigation so meaninglessly ugly as here?

Had Mr. Walter waited till March 8 he could have observed the semi-centennial of Don Quixote's premiere at the Gürzenich concerts in Cologne. But would such a celebration really be worthwhile? Perhaps it was only the performance which struck one as dull.



Yehudi Menuhin Edgar Schenkman

Some of us, however, have long been afflicted with the belief that the work itself is not wearing well, that, indeed, it always was a good deal thinner and more tritely sentimental than its admirers have conceded. For this listener the bleating sheep remain the cleverest and incidentally, the most grotesquely touching feature of the score. The solo cello was admirably played at the concert in question by Leonard Rose, the solo viola by Joseph Vieland.

H. F. P.

At the Sunday afternoon concert of the New York Philharmonic-Symphony, Mr. Walter repeated Douglas Moore's Second Symphony and Beethoven's Emperor Concerto, with Rudolf Serkin as soloist. Mr. Walter opened the program with Weber's Overture to Euryanthe and concluded it with his familiar, sympathetic interpretation of Smetana's Symphonic Poem, The Moldau.

E. B.

Burgin Conducts Novelties By Ives and Hindemith

Boston Symphony. Richard Burgin conducting. Carnegie Hall, Feb. 21, 2:30.

Prelude to Third Violin Partita in E Major, arranged for strings
Bach-Pick-Mangiagalli
Symphonia Serena.....Hindemith
Three Places in New England.....Charles Ives
Symphony No. 2, C minor, Op. 17.....Tchaikovsky

How have conductors been able to keep their hands off Charles Ives' Three Places in New England since that revelatory score had its first performances under Nicolas Slonimsky in New York and Boston in 1931? Despite the enormous difficulties involved in playing this work, the question is not as naive as it sounds, for here is music of unique power, flavor and excitement which has lain neglected for 17 years.

The prophetic character of Ives' music (he was using polytonality and polyrhythm long before Stravinsky, Schönberg and Bartók were heard of in America) has tended to overshadow its intrinsic beauty. Only now is Ives' true stature as one of our greatest artists being established through performances.

Three Places in New England was first written for chamber orchestra. The manuscript of first movement, with the title, The St. Gaudens in Boston Common (Col. Shaw and His Colored Regiment) is dated 1910; the second movement, a musical evocation of General Israel Putnam's Camp near Redding, Conn., where the soldiers had winter quarters in 1778-79, as dreamed by the composer in his boyhood, is dated 1903-14; and the third movement, a magical water piece, after Robert Underwood Johnson's The Housatonic at Stockbridge, is dated 1914. Ives scored the work for full orchestra in 1929 and it was published in 1931. The number of instruments needed is not indicated in the score and much is left to the ingenuity of the conductor, with alternate passages and ad libitum markings. Mr. Burgin solved the problems brilliantly.

It is in the second movement, Putnam's Camp, that Ives wrote the famous passage in which two bands,

playing in different keys and rhythms, meet, with results which make Le Sacre du Printemps seem positively idyllic. And the exquisite swirling patterns in the third movement are like a sound in nature or the murmur of a great city. This is impressionism at its noblest. The first movement is perhaps the subtlest of the three, a poignant reflection of the lines "Moving, — Marching — Faces of Souls! Marked with generations of pain, part-freers of a Destiny." It moves through a succession of amazingly free yet always convincingly related harmonies with a dream-like sense of timelessness.

Hindemith's delightful and masterly symphony had been heard in New York a few weeks previously. Mr. Burgin and the orchestra played it with obvious savor. Tchaikovsky's Second Symphony (to which he candidly referred as an "immature, mediocre" work in a letter to Mme. von Meck when he set about revising it) suffered especially from its nearness to the Ives music. It was briskly played.

R. S.

Diamond's Fourth Symphony Has New York Premiere

Juilliard Orchestra. Edgar Schenkman, conductor. Carnegie Hall, Feb. 22:

Symphony No. 4.....David Diamond
(First Performance in New York)
Symphony in Three Movements.....Stravinsky
Symphony No. 7, A Major, Op. 92.....Beethoven

David Diamond's Fourth Symphony offers further evidence of his development towards a new clarity and economy of style. The extraordinarily sensitive scoring of the work, for instance, is not the result of mere ingenuity, but of Mr. Diamond's ability to think orchestrally. One could not conceive of the opening of the first movement except in terms of the cool, gleaming sonorities in which the composer has set it. And Mr. Diamond's structural design is worked out logically.

The melodic eloquence and harmonic strength of the Fourth Symphony made an immediate appeal; and the furious rhythmic drive of the final movement had a strong effect, despite its seeming monotony and muddiness of texture. Further hearings will be needed to confirm or disprove a first impression that the actual substance of the work is rather slight, and that the composer's skill has outdistanced his invention of significant material. The orchestra played it brilliantly.

So exciting and polished was the performance of the Stravinsky symphony and so coarse and superficial the treatment of Beethoven's Seventh, that it was obvious that the rehearsal time had been almost exclusively devoted to the modern works. This was only just, for Beethoven has survived much worse handling for a century and the less comfortably established music deserved the advantage.

Stravinsky's symphony is not in the least profound, but it is irresistibly persuasive and beguiling. Its exquisite scoring, its rhythmic piquancy and wonderful transparency of design are the work of a great master in a playful mood. The orchestra obviously loved it and the audience seemed pleased though a little suspicious of the wit of the piece.

R. S.

Menuhin Plays Lalo Work

New York Philharmonic-Symphony. George Szell conducting. Yehudi Menuhin, violinist. Carnegie Hall, Feb. 26 and 27:

Four movements from the Serenade No. 9, D major, for strings, wind and tympani, K. 320.....Mozart
Symphonie Espagnole, for violin and orchestra.....Lalo
Symphony No. 2, C major.....Schumann

Mr. Szell in this case put his weakest argument in the middle. He might

better have omitted it altogether. In this day and age there is little reason for rattling the bones of Lalo's threadbare and vulgar Symphonie Espagnole. It has served its time as a *cheval de bataille* for two generations of fiddlers and might now be suffered to sleep undisturbed. Certainly Mr. Menuhin has concertos enough at his finger tips to be more profitably employed than with such an exhumation.

The only conceivable excuse for the Symphonie Espagnole today is a challenging and brilliant performance. Mr. Menuhin's was neither. The violinist played, as it were, apologetically, with faulty intonation and a tone considerably below his best. Even the accompaniment sounded rough and rigid. All told, it was an inauspicious night for Lalo.

For some strangely perverse reason, the program offered all five move-

(Continued on page 41)

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RECITALS

(Continued from page 32)

Steuermann from small bits into large hunks, from Chopinesque impressions (the usual treatment of the music) into sober utterances that were akin to the involved literary style of E. T. A. Hoffmann. The pianist made old Kapellmeister Kreisler, the sentimental cavorter, a considerably ennobled man of fury and meditation. Mr. Steuermann was not able to cope with all the technical difficulties of the faster sections, but his little slips were swept away by the intensity of his playing and the firmness of his tone.

The Diabelli Variations, in addition to ranking with Bach's Goldberg Variations as an exhaustive study of variation form, covers a lifetime of Beethoven at the piano. Mr. Steuermann, combining his wonderfully detailed analysis with consummate determination and considerable humor, made the 40-minute work (no repeats) hold together for its full length as a musical entity—a tall order within the range of less than a handful of pianists.

Mr. Steuermann had opened this prodigious evening of music with Mozart's Rondo in D minor, K. 511, meditative rather than lyrical, with each note perfectly evaluated. When he had concluded the Diabelli Variations, which filled the entire second half of the program, Mr. Steuermann was too fatigued to play any encores—in direct contrast to his audience, which accorded him a demonstration usually reserved for the more flashy, picture-book pianists. E. B.

Harold Rubens, Pianist Carnegie Hall, Feb. 16

Harold Rubens, the young Welshman who impressed his hearers very favorably when he appeared at Town hall last season, has now graduated to the lordlier spaces of Carnegie Hall. His program was ambitious. It

ranged through four Scarlatti sonatas—two in G, one in E and one in C minor—Prokofiev's Third Sonata, Schumann's Sonata in F sharp minor, Chopin's Barcarolle and C major and E flat minor Etudes from Op. 10, a pair of Debussy studies and Liszt's Rhapsodie Espagnole. It was well devised to show up Mr. Rubens' strength and weakness.

Beyond question he is a talented pianist. If one had left the hall after hearing only his Scarlatti pieces the impression might have been uncommonly flattering. For here Mr. Rubens exhibited to best advantage some of the finest aspects of his playing—a tone of captivating beauty, a sensitive scale of color and an unforced quality of musical charm. But as the evening wore on it became clear that, despite an exceptional technical equipment and prevailingly good taste, he had no hesitation in venturing beyond his present artistic depth.

He was doubtfully advised, for instance, to attempt Schumann's great sonata, an extraordinarily difficult work by reason of its peculiarities of structure and diversity of moods. Mr. Rubens skimmed lightly and sometimes erratically over the surfaces of the rhapsodic creation but remained persistently on the outside. Prokofiev's showy sonata was far more congenial to his glib style, but then its problems are much less subtle and challenging. Chopin, again, was excellent so far as mere notes went.



Harold Rubens



Joseph Szigeti

But poetically neither the Barcarolle nor the E flat minor Etude had anything particular to communicate in his hands, while the sweeping C major study, fluently as it was performed, lacked its essential breadth and grandeur. In Debussy and again in Liszt Mr. Rubens' considerable talents were more profitably occupied. All told, the young man has gifts which, as he matures, may quicken and deepen. At present they are still partly dormant. H. F. P.

Boris Koutzen, Violinist-Composer Times Hall, Feb. 16

Boris Koutzen, violinist and composer, gave a program of 20th-century music with the assistance of his daughter Nadia, violinist, his son George, cellist, and his wife Inez, pianist. Mr. Koutzen was heard variously paired with each member of his family in works for two instruments by Prokofiev, Ravel and himself. George Koutzen joined the group as part of the Koutzen String Quartet, which enlisted the services of Bernard Bobbins, violinist, and Carlton Cooley, violist.

The musical summit of a generally satisfying evening was Prokofiev's Sonata for Two Violins, Op. 56, performed with a just balance between virtuoso effects and musical values. Such balance was not altogether present in Ravel's Sonata for Violin and Cello, owing to the cellist's seeming insecurity in dealing with broad legato phrases. More at ease in faster motion, he became an integral factor in projecting the rapidly alternating pizzicato and arco passages of the second movement.

If external proof of Mr. Koutzen's command of the violin were required, it could be found in the pages of his



Eileen Darby
When Boris Koutzen, violinist and composer, presented a concert at Times Hall, the assistant artists were all Koutzens. Left to right: his son, George Koutzen, cellist; Inez Koutzen, pianist; Nadia Koutzen, violinist, and Mr. Koutzen

Third String Quartet. Played with vigor and a certain belligerent dryness by the Koutzen String Quartet, this work indicated considerable skill in writing not only for violin but for the related strings as well. On other levels, too, beyond the instrumental, the texture was clean, though finally it tended toward monotony and at times it seemed needlessly complex.

As violinist in his own Duo Concertante for Violin and Piano, Mr. Koutzen was more of a soloist than the title would suggest, for the work seemed to give more prominence to the violin than to the piano. Several passages of particularly felicitous writing for the violin revealed at its maximum the surety of technique and style that was evident in his playing throughout the evening. A. B.

Joseph Szigeti, Violinist Carnegie Hall, Feb. 17

To play modern music as stirringly as Joseph Szigeti did at this recital, one must love and understand it profoundly. For Mr. Szigeti evoked a world of musical thought and style just as vividly with Prokofiev's Sonata in F minor, Op. 80, as with Brahms' Sonata in G, Op. 78. And he played David Diamond's new Sonata with the same devotion which he offered to the Bach Sonata in G minor for violin alone. Mr. Szigeti never stands between the listener and the music; nor does he have a musical philosophy which plays safe. Throughout the evening, the beauty of his phrasing, the accuracy of his rhythm, the uncanny coloring of his tone were always heard as elements in a unified interpretation, never as mere devices of musical showmanship. The pianist, Joseph Levine, was also treated as an artistic collaborator and not as an evil necessity, as some of our virtuosos are wont to regard their accompanists.

Prokofiev's F minor Sonata is a captivating piece, so flattering to the ear that one realizes only afterwards its mastery of design. It is built in four divisions—a brief but magical slow introduction, a tempestuous allegro brusco section, another andante movement and a headlong finale, marked *allegro*. There are copious reminiscences of earlier works, but the sonata is in no sense weakly derivative. The wide leaping melodies, the alternation of short, choppy phrases with long-spun cantilena, the incessant nervous drive of the rapid movements, sweeping through the entire range of the instruments—these, together with the piquant harmonies

of the earlier violin compositions, reveal a new burnish in the F minor Sonata. Prokofiev has seldom written with such sovereign ease.

Mr. Diamond's Sonata seemed at first hearing a strenuous and some-

(Continued on page 35)

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RECITALS

(Continued from page 34)

what contrived work. The first movement is a model of structural balance and it has an interesting contrapuntal texture, but it still seemed mechanical. The transparent color and harmonic charm of the allegretto and the poignant tension of the adagio did not entirely escape the effect of anachronism, of evoking a past era of romanticism in slightly more modern terms. And the tremendous energy of the final movement lost much because of the turgid sonorities and structural monotony. A rhythmic ostinato can defeat itself if it is not carefully planned. Mr. Szigeti played superbly and the composer was present to acknowledge the cordial applause.

After a noble performance of the Bach Sonata, with fabulous double stopping in the fugue, Mr. Szigeti played a whole group of encores including Bartok, for whose music he has a perfect affinity.

R. S.

Wolff Chamber Players

Times Hall, Feb. 18

The Wolff Chamber Players, in their first New York concert, presented a program of contemporary music for woodwinds, maintaining a high level of performance throughout. Charles Ehrenberg, flute, Ralph Gornberg, oboe, Wallace Shapiro, clarinet, and Bernard Garfield, bassoon, were heard in quartets by Arthur Berger, Everett Helm, John Verrall, and Harold Holden. The program also listed a Sonata for Flute and Piano by Hindemith, as well as one for bassoon and piano. Lillian Freundlich was the pianist in both of these.

First performances of the Verrall and Holden works revealed slight pieces, fragmentary in outline. The Verrall Humoresque did achieve a continuity of flow in its slow movement, however, and there was charm



Olga Coelho



Eugene Istomin

in the Ravel-like application of color. The Holden Quartet Sonata, on the other hand, with its six brief movements, was much too spasmodic to communicate any definite feeling.

Mr. Helm, employing a larger framework in his Quartet in F, was able to convey much more continuous and contrasted moods than Mr. Holden. Though Mr. Helm's expressive content was rather obvious in the two inner movements, the work as a whole offered in compensation, a fluency and some excellent writing for the woodwind combination.

The balance between effective instrumental scoring and significant musical values was completely realized that evening only in the Berger Quartet in C major. Blues-like suggestions, wisps of cowboy tunes, syncopated rhythms, and other native elements merge with the international style in the direction indicated by Stravinsky. The musical components are shaped, however, with a maturity of thought and feeling that give them an entirely personal character and even a personal charm. On the level of technique, too, the intricacies and subtleties of its formal devices are heard realities rather than logical lucubrations best seen on paper.

Hindemith's Sonata for flute and piano represented him rather on his academic plane, although its second movement did avoid mannerism in favor of expression. The Sonata for bassoon and piano, on the other hand, was far more successful in attaining lyrical flow.

A. B.

Colette Chambeau, Pianist (Debut)

Town Hall, Feb. 19

Colette Chambeau, a personable young French pianist, was presented in this recital by Raymond Duncan who, in his ancient Greek garments, introduced her personally. Miss Chambeau was a winner of the Prix Liszt at the Paris Conservatoire, and, more recently, of the Grand Prix de New York established by Mr. Duncan.

She opened her program with Busoni's perversion of the Bach Chaconne, following this with the eighth Schumann Novelette and a Chopin group consisting of the Barcarolle, the Berceuse and the first Ballade. The closing group was by Liszt.

Miss Chambeau displayed fleet fingers and a pleasing if not invariably profound approach to the pieces offered. The Chopin Berceuse was well done and the glitter of the Liszt works was made evident, though one wonders why some of this music was ever taken seriously. The young artist has still to grow into the music she offers, but her present abilities promise well.

D.

Olga Coelho, Soprano and Guitarist,

Town Hall, Feb. 20

Although Olga Coelho has both beauty and a devastating charm, she is far too conscientious an artist to allow those qualities to get between her and the music she sings and plays so vividly. In Pergolesi's *Se tu m'ami* and the 18th century French air, *C'est mon ami*, she demonstrated her impeccable vocal technique and sense of style. But she proved herself equally at home in simple folk tunes such as the Argentine *La Mulita* and in a

Brazilian Choro harmonized by Itiberé, pieces from the Villa-Lobos collection and works written for her by Ovalle and Guarnieri.

Miss Coelho is a skillful diseuse. One scarcely realizes at the time how cleverly her introductory talks before each of the songs set the stage. She can evoke a Brazilian jungle scene, an ancient Inca chant or a jolly cafe scene with startling clarity, merely through the inflections of her singing, gesture and facial expression, and her brilliant guitar playing. The program was divided into classic arias and old melodies, many of which were transcribed for her by Andres Segovia; songs and dances of Colombia, Argentina, Bolivia, Spain and Brazil; and 19th and 20th century Brazilian music. Among the most fascinating of Miss Coelho's performances were those of the Macumba songs with their vocal glissandos and hypnotic rhythms.

R. S.

Eugene Istomin, Pianist

Carnegie Hall, Feb. 20

Eugene Istomin displayed considerably more musicianship when playing a complex modern work than when confronted with the relatively simple Romantic works that made up most of his program. For all of his remarkable energy and technical ability, he had little understanding or patience to cope with the sudden crescendos and decrescendos and the poetry in the silences of even so familiar a work as Beethoven's *Moonlight Sonata*. The first two movements were played in a straightforward manner, if nothing else; the *Presto agitato* was overwhelmed in a storm of exaggerated fortes.

The young pianist seemed embarrassed to pause over the sentimentalities of the slower pieces among the last ten Preludes from Chopin's Op. 28, and the faster Preludes emerged mainly as virtuoso exhibitions. A fine tone and accurate fingering made the next four works brightly pleasant. The Two Preludes, Op. 32, by Rachmaninoff, were followed by Debussy's *La Fille aux Cheveux de Lin*, with the fair maiden appearing as frank and fresh as the sunlight in a French movie. Schumann's *Variations on the Name Abegg*, Op. 1, was well paced, with louds and softs emerging in a clear pattern.

It was, however, Ravel's *Gaspard de la Nuit*, the last listed work on the program, that demanded—and received—Mr. Istomin's utmost concentration. The challenging score called into play his fine sense of dynamic shading and spirited phrasing. He built alternately sweeping and reposeful, though never mystic, moods from the music's myriad details, which could be likened to Cézanne's little patches of color. It was a thrilling experience for the listener, and in itself was magnificent enough to establish Mr. Istomin as one of the bright pianistic hopes for the future.

E. B.

Bach Aria Group

Carnegie Recital Hall, Feb. 20

The second of four scheduled programs by this distinctive group listed seven arias and three duets from various Bach cantatas.

Most of the ingredients that make for musical results of the highest calibre were present that evening. The works offered were consistently choice. The performances of the singers were such as to admit of cavils only over details, for on the whole, they were extremely competent. The playing of the instrumentalists was even more completely satisfying. The just balance of the various combinations employed in the well contrasted sequence of selections was above qualification.

But the ultimate integrating factor that should have fitted the splendid parts into a glowing whole, was missing. What should have been pure joy in music seemed subject to an exaggerated dignity tantamount to rever-

ence and awe; a certain heaviness marked the spirit of the evening. Most disturbing in view of such apparent seriousness of approach was the replacement of the harpsichord by the piano as part of the continuo, although it was kept tastefully in the background throughout the evening.

A. B.

Edwin Davis, Pianist

Town Hall, Feb. 21

Mr. Davis offered an ambitious program of works by Bach, Beethoven, Brahms, Prokofiev, Villa-Lobos, Ravel, Liszt, and Chopin. His adequate technique applied itself to this diversified list generally without serious detriment to musical contour. Though rapid passages in the Brahms Rhapsody in E flat were occasionally blurred, the contrapuntal designs in Bach's Chromatic Fantasy and Fugue were usually clearly differentiated.

There was little stylistic contrast, however, among the various works. Throughout the afternoon, his dynamics seemed to be confined within limited margins, rarely exceeding a forte or diminishing to a real pianissimo. On the lower sound levels, he achieved a laudable roundness of tone. As the volume increased, however, the tone seemed to lose its overtones, though it never became unpleasant.

In the matter of tempos, Mr. Davis also displayed too much uniformity. His beat was carefully controlled, but not sufficiently elastic to lend the proper feeling of spontaneity to his Brahms and Chopin groups.

A. B.

Lotte Lehmann, Soprano,

Town Hall, Feb. 22, 3:00

Lotte Lehmann devoted the second of her three Lieder programs entirely to Brahms, and once again, as in her Schubert recital a week earlier, scattered a few familiar songs through a list consisting mainly of unfamiliar ones. Mme. Lehmann was at the top of her powers; she has never sung with more exquisite vocal control every moment of the time, or with more telling communication of a variety of moods. Her ability to articulate every word without damaging the musical flow or the texture of her

(Continued on page 36)

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RECITALS

(Continued from page 35)

tone made the poetry a full partner to the music. Her responsiveness to the text, indeed, often seems to give her the initial clue to the whole sentiment she wishes to make a song express. This literary sensitivity was particularly apparent in her third group, which included four consecutive songs about the night. In Sommerabend she sustained a quiet, romantic melancholy, allowed Mondenschein to develop to an impassioned climax, made a tiny half-voice lullaby of Sandmännchen, and touched Eine gute, gute Nacht with light whimsicality. Then, to finish the group, she summoned forth the daylight with the folk song, Sonntag.

The rest of the program was put together with similar skill and projected with similar vividness. The opening group comprised the Minnelied, Wir wandelten, Nicht mehr zu dir zu gehen, and the Ständchen. The second group began with landscape painting and ended with coy humor—Auf dem See, Regenlied, Nachklang, Salome, and Salamander. The five songs at the end of the program were Dämmrung senkte sich von oben, Auf dem Schiffe, Unbewegte laue Luft, and two folk songs, Schwesterlein and Feinsliebchen, du sollst mir nicht barfuss geh'n. The encores were Therese, Der Schmied and Das Mädchen spricht. The recital profited from the superb support of Paul Ulanowsky, although he occasionally allowed himself to sentimentalize melodic phrases until they were in danger of breaking out of Mme. Lehmann's carefully controlled artistic framework. C. S.

New Friends of Music Town Hall, Feb. 22, 5:30

Of the three Beethoven sonatas for violin and piano in which Joseph Szigeti and Mieczyslaw Horszowski collaborated at this session of the New Friends, the G major, Op. 96, is the finest, and it was here that the two artists did the best playing. They constitute a highly sympathetic team and in this masterwork (by much the most finished, even if not the most popular of its creator's duo sonatas for that combination) their styles and musicianship fitted one another most congenially. Here Mr. Szigeti played with a smoothness of tone one occasionally missed in the earlier offerings on the list, where the sounds he drew were sometimes rough and thin. Mr. Horszowski, for his part, is an extremely sensitive ensemble player, with an admirable technical equipment. It is undeniable, however, that one tires, now and then, of the sharp staccato touch he affects with a curious insistence.

Before the Op. 96, the two artists played the D major Sonata, Op. 12, No. 1, and the A major, first of the Op. 30 set. Both works have their charming pages, though neither represents Beethoven's plenary inspiration. The A major, for instance, ranks considerably below the popular one in C minor, of the same opus. It was in the variation movement of each sonata that Messrs. Szigeti and Horszowski achieved their best. H. F. P.

Ruth Kisch-Arndt, Contralto Town Hall, Feb. 22

The best feature of Ruth Kisch-Arndt's recital was the generally high musical interest of the program the contralto offered. It began with an agreeably unhackneyed Schubert group, consisting of Dem Unendlichen Im Frühling, the Wachtelschlag and Fragment aus dem Aeschylus. Musorgsky's Songs and Dances of Death followed (in an English translation, as became clear after a time). A dispensation of American songs—Fred-



Maurice Wilk



Helena Morsztyn



Whittemore and Lowe

erick Jacobi's Vocalise-Etude, Vladimir Padwa's Rain on Ragoon, Irwin Heilner's The Traveler, Paul Nordorf's Serenade and Virgil Thomson's Dirge—opened the second half of the list, and five great songs by Hugo Wolf—the two Cophtische Lieder, Als ich auf dem Euphrat schiffte, Dies zu deuten und Hätt' ich irgend wohl Bedenken—concluded it.

The artist, as usual, commanded admiration for the earnestness and sincerity with which she addresses herself to her task. But her singing was labored and her tones were enveloped in a haze of unvoiced breath. It is a pity she does not strive to correct this phase of her technique, for it hampers her in achieving effects toward which she obviously strives and which, on the whole, indicate intelligent planning and good interpretative instincts. It was in the Lieder of Schubert and Wolf that Mme. Kisch-Arndt was most in her element. In Musorgsky's cycle much was, to say the least, debatable.

Ernst Victor Wolff accompanied proficiently. H. F. P.

Marc D'Albert, Pianist Town Hall, Feb. 23, 3:00

Mr. D'Albert's chief asset throughout his recital was a singing tone of unusually attractive quality. He responded well to a slow-moving melodic line, and presented it with warmth and sentiment. Otherwise his playing was doubly constricted by technical inadequacies and by the lack of insight into the purpose of music that is loud and fast. In forte passages the weight of his hand and arm fell upon the keys in a way which permitted him little variety of inflection or color, and he rather plowed through all the allegro and presto movements in his program, with a monotonous sameness of tonal volume and very little definition of musical structure.

He accomplished his best playing in the Andantino of Schumann's G minor Sonata (the other movements of which were strained, and sometimes blurred by miscalculated pedalling), Chopin's Barcarolle (played as an encore), Virgil Thomson's Madrigal and Paul Creston's Pastoral Dance. The program also contained Bach's Italian concerto; Chopin's C sharp minor Nocturne, Op. 27, No. 1, and G minor Ballade, Op. 23; Samuel Barber's Blues; Griffes' The Fountain of the Acqua Paola, and the Debussy suite, Pour le Piano. C. S.

Helena Morsztyn, Pianist Town Hall, Feb. 23

Helena Morsztyn, Polish-born pianist, now a resident of Minneapolis, once again displayed the wide command of tone color and the general pianistic resourcefulness that had characterized her previous performances here. After the opening Scarlatti sonata, her technical adroitness was significantly demonstrated in Beethoven's Thirty-two Variations in C minor, in which the musical physiognomy of each variation was effectively defined.

Somewhat less satisfying was her treatment of a representative Chopin group consisting of the Fantaisie in F minor, the Scherzo in C sharp minor, the Berceuse, the Etudes in A flat

and C minor from Op. 25 and two mazurkas. Here her most impressive playing was done in the shorter works rather than in those of more expansive architecture demanding a more subtle sense of proportion. For Debussy's Le vent de l'ouest she had the requisite technical fluency and skill in coloring. The final group included Emil Lasser's Sylphes Glissants, Poulenc's Toccata and Liszt's Tarantella. C.

Maurice Wilk, Violinist Carnegie Hall, Feb. 23

Maurice Wilk is a violinist whose concert calibre is not open to a quick surface evaluation. In the first half of his program, he performed the Corelli-Kreisler La Folia, Hindemith's Sonata in C, and Mozart's Concerto No. 5 in A major, all in a quiet, subdued manner, with a small, silky tone and an adequate grasp of the diverse styles represented, but with no arresting display of either interpretative insight or technical fireworks. In these works, the careful playing of Brooks Smith at the piano merited nearly as much attention as that of the soloist.

After intermission, however, Mr. Wilk took the stage for a colloquy with Bach's unaccompanied Fugue in A minor, and it became evident that he is a musician of considerable stature and a technician of really towering proportions. His tone was more robust than it had been earlier, his phrasing more incisive, his entire style freer and bolder.

He then gave the first performance of a Rondo by Halsey Stevens, a glib, idiomatic example of flashy modern writing with no pronounced impact or style of its own. The most illuminating episode of the evening came with his playing of two Paganini Caprices, Nos. 13 and 17. Here he was in his element, with the darting bow, the flying fingers, the years of gruelling practice all woven together into a fabric of incredible precision. Mr. Wilk did not visibly extend himself, but these Paganini studies in sheer virtuosity, pat as they are, sounded very much like genuine music as he played them. This same translation of extreme virtuosity into musical values was present in his version of Ravel's Tzigane, last on the program.

Mr. Wilk's great technical skill is not obtrusive and is not mere athletic prowess; he uses it as it should be used, to reveal the true outlines of that type of violin music which is so difficult of execution that it is seldom heard as the composer conceived it. G.

Ruth Kobart, Soprano Times Hall, Feb. 23

Ruth Kobart had coped successfully with the none too easy role of the Witch in the Lemonade Operas's Hansel and Gretel, but this was her first New York recital. Not wholly at her ease, especially in the early part of the program, one felt that she was not doing all that she might with a good voice under reasonable control. As the evening progressed, however, her voice sounded better and its production more secure. Songs by Erich Wolff were well done and a group entitled Fragments from the Greek, by Sam Morgenstern, having

their first hearing, proved worth while, if slightly fragmentary.

The young singer has still some distance to go before becoming a finished recitalist, but she exhibits potentialities and seems headed in the right direction. Otto Herz provided his customarily excellent accompaniments. D.

ISCM Concert Museum of Modern Art, Feb. 23

The superb performance of Bela Bartok's Sixth String Quartet at the close of this program stirred the audience to cheers both for the performers, the Juilliard String Quartet, and for the music itself. All the pother about the validity of modern music seems extremely silly when one hears such a masterpiece, played so wholeheartedly by young musicians who know what it is about. The rest of the program was made up of Harold Shapero's String Quartet (1941), Roger Sessions' Second Piano Sonata (1946) and Luigi Dallapiccola's Due Liriche di Anacreonte (1945).

In his Sixth Quartet, Bartok achieved a perfect synthesis of extreme emotional tension with formal balance. The harmonic texture is a challenge to dyed-in-the-diatonic ears, but its marvelous logic and expressive power are immediately apparent. As in vocal writing, each of the four voices has a character of its own, yet each is so closely woven with the others that it continually acquires new meanings and contrapuntal force. Like the late quartets of Beethoven, this work is a spiritual autobiography as well as a well-nigh flawless musical structure. The gathering force of the first movement, the rhythmic intoxication of the march, the wild humor of the scherzo and the tragic vision of the finale were completely comprehended by the Juilliard Quartet. If ever there was a selfless performance, this was it.

Mr. Shapero's Quartet was most impressive as an exercise in quartet writing. It is composed with admirable economy of means. Each of the movements has a concise form; and the voice leading is remarkably skillful, possessing both contrapuntal vigor and harmonic richness. What one missed was that sense of inevitability and of personal communication which is the earmark of a profoundly creative work. The actual musical material of the quartet is negligible. It was brilliantly played by the Juilliard Quartet.

Robert Helps performed the Sessions sonata as persuasively as one can imagine its being played by anyone. Yet for all its technical ingenuity and strenuous assertiveness, the work seemed forced, uninspired and curiously dated in its harmonic texture, like the "modern" music of the 1920's. Further hearings may dispel these impressions; and Mr. Sessions is certainly a composer whose originality and technical mastery call for careful study.

The Dallapiccola setting of Anacreon proved that the strong melodic instincts of the Italians can find expression in the 12-tone system as readily as in other idioms. The solo voice is interwoven with the instruments in poignant strands of melody. The work was sensitively performed by Sylvia Carlisle, soprano; Ignace Strasfogel, pianist; Sidney Keil and Eric Simon, clarinetists; and Walter Trampler, violist. And it sounded even better when they repeated it. R. S.

Whittemore and Lowe, Duo-Pianists Carnegie Hall, Feb. 25

Besides four-hand sonatas by Schubert and Poulenc, which they played on two pianos, Whittemore and Lowe also presented their own arrangements of Reger's Variations on a Theme of Bach omitting not only the fugue, but several variations as well, Falla's Nana, and Ravel's Al-

(Continued on page 39)

PROBLEMS OF FOLK SONG INTERPRETATION

Faithful Reflection

Of Original Material

Is Always Essential

By EDGAR ROGIE CLARK

WITH increased interest in folk music and the appearance of a number of folk artists, the problem of the correct interpretation of folk music has arisen anew. There are many styles that are more or less doubtful in their authenticity, much singing having been labeled arbitrary or capricious aberration, rather than faithful interpretation. The art of folk singing is kept alive today by a relatively small but stubbornly persistent coterie of folk artists, headed by singers like Richard Dyer-Bennet, Burl Ives, Josh White, Huddie Ledbetter, Aunt Molly Jackson, Susan Reed, Ruth Rubin, Pete Seeger, Woody Guthrie, Tom Scott, Tom Glazer and John Jacob Niles.

A number of singers, deflected from serious preliminary voice training, have gone into the field of folk singing with the hope of quick returns on the radio, in clubs, and in intimate gatherings. Few of them study arduously enough to master either the vocal technique or the essentials of interpretation necessary for folk singing.

Intensity of Style Needed

The interpretative problems of the folk singer are similar to those of the classical singer in that the same intensity of style and broad understanding must be mastered. Yet the folk singer is entitled to enough freedom to avoid a stereotyped presentation, though he certainly should not make changes in text or music at his own discretion. Though in most cases traditional authority has already been set up, the question naturally arises, "Should the singer proceed subjectively, or must he proceed objectively?"

The spirit of folk music is to feel and re-create that which was felt and sung by its creators. The successful folk interpreter must possess sensitivity to the sounds, folk feeling and imaginative evocations of both lyric and narrative verse. He must seize the vital conception of a song, blend it with his own personality, and imbue it with new life and effectiveness for his own generation. He becomes a bard of his own period, and his interpretation is a product of his present culture. The interpretive powers may



Tom Scott



Josh White



John Jacob Niles



Burl Ives

change with the folk demands of his period.

To study the folk music of any people one must go back to its roots, to its originators—the simple, unsophisticated people who have not been affected by the entertainment level imposed by the disc jockeys. For instances of authentic interpretations, one should visit the backwoods of the South. There was Gus, for instance. He was heard singing some ghastly ballads in a grieving voice late one afternoon, under the massive trees in the outskirts of Charleston. His face, dark and wrinkled, had a certain kindness and a childish twinkle, and his gnarled old hands revealed that he had held both the hammer and the plow. Gus achieved an almost demonic heat in his use of the moan, the wail-like quality and other nuances employed by true folk singers.

One who has no opportunity to recover the past in the South may acquaint himself with this rediscovered art even in New York City. A compelling argument for the art of folk singing is provided by Richard Dyer-Bennet. His art depends upon a flexible and responsive voice, understanding of the meaning of each song, projection of the text to the audience, reliable musicianship and familiarity with the possibilities of the guitar.

Folk music makes only modest demands of range and volume, but within this limited scope, varied vocal devices are introduced, with allowance for change of vocal texture in accordance with shifting moods. A good example of this is Dyer-Bennet's performance of the Austrian folk song, *Woman! Go Home*. Folk music, unlike recital and opera, does not call for overt acting or emotionalism. Unnecessary theatrical devices commercialize and vulgarize it. The simple story should be transmitted entirely through mutual interplay of words and simple accompaniment.

Burl Ives throws vocal caution to the winds as he drives with uninterrupted momentum toward the climax of *The Ballad of the Boll Weevil*. He never advertises his songs as something poetic or difficult to interpret, but rather gives the impression of singing for his friends. Nor does artistic isolation mark the work of Huddie Ledbetter (Leadbelly). He uses a simple, almost primitive approach, and in this his strength lies.

A trained voice can often be so concerned with correct voice production that the spirit of the song is lost. Leadbelly also pleases his audience because he is an experienced guitar player and because he makes his performances fun.

Josh White, who is especially interested in songs of protest and indictment, is capable of expressing the deepest folk feeling. Now and then he runs into vocal limitations, but he makes up for this by being an excellent guitarist.

Tom Scott makes the life of *The Rovin' Gambler* absorbing by telling it in a full, warm voice. But his singing is too much on the polite side, and his dialect is often irregular. He is hardly a great ballad singer, but he is a good one. A prevailing stolidity of mind makes him overlook a good many qualities necessary in singing the songs of the people.

A warning should be given to those who attempt artificially to create a folk-like quality in their voices. Unless this is done with discrimination, it is best to omit dialect and other ornaments that may mar the melodic flow of the song. The nuances of folk music, and especially in the Negro music, should be respected, for they were not introduced as ornaments, but as declamatory or melodic functions. Yet scoops, slides and groans often lend greater elasticity to a song, and help to avoid monotony. Without these embellishments and certain other breaks that occur in the voice, furthermore, the complete spirit of the song is sometimes lost.

A folk song has a story to tell. In his version of *I Wonder as I Wander*, for instance, John Jacob Niles uses accentuations and vocal nuances to help clarify a story. His plaintive tone enhances the pastoral mood created by the words and music of the song. Burl Ives, Leadbelly, John White and Pete Seeger are down-to-earth in their singing. Dyer-Bennet is a 20th century minstrel. Niles may be called a singer of the people. His songs deal with stories, personal experiences or emotion of everyday life.

We inevitably approach the folk music of earlier times in terms of our contemporary spiritual and emotional nature. There is a constant shifting of relations to the previous generations. Folk music may fail to retain its importance because our feelings change



Richard Dyer-Bennet

in the light of the economic, social, political and religious trends. Many folk songs serve their purpose for one generation, drop from the list, and decay in succeeding generations. Only the songs that have universal feelings remain from one period to the next for each generation creates its own bards and interpreters.

In arranging folk music the greatest need is to preserve simplicity, and to subordinate instruments (banjo, guitar, or piano) to the melody. A number of folk songs, in their purest form, have no instrumental accompaniment. But when an instrument is used, only the modulations, progressions and harmonic combinations which spring from the character of the song are permissible. The arranger must not violate the atmosphere which originally surrounded the song. He is never privileged to abduct it to a foreign realm.

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Music Schools and Teachers

Hans Busch to Teach At Juilliard

Hans Busch, son of Fritz Busch and stage director at the Stockholm Royal Opera, has been invited to teach at the Juilliard School this coming summer, from June to August. The school has heard nothing definite from Mr. Busch, but reports from Stockholm seem to indicate that the offer will be accepted. Mr. Busch's career as producer began at the age of 19 and now, at 33, he has a repertoire of 45 operas. During the past two years he has staged 11 productions—six in Stockholm, four in Amsterdam, and one in Copenhagen. They included *Così Fan Tutte*, *Falstaff*, *Magic Flute*, *Macbeth*, *Tannhäuser*, *Don Carlos* and *Carmen*. Mr. Busch produced *Macbeth* and *Così Fan Tutte* for the New Opera Company, New York, in 1941 and 1942. He taught at the New Hampshire State University before the War.

If Mr. Busch does teach at the Juilliard School, he will return to Stockholm where the opera season begins the last week in August.

La Forge-Berumen Pupils Heard

Pupils of the La Forge-Berumen Studios heard recently in recital include Rita Haaser, soprano; Ralph Quist, tenor; Isabel Wescott, contralto; Gordon Gaines, Malcolm McIntyre, Earl Redding and Walter Lowe, basses. Mr. La Forge recently gave a lecture in Darien, Conn., and Derby, Conn., on Ten Years with Mme. Sembrich. He also lectured in Darien on Schumann-Heink, whose accompanist he was. Ernesto Berumen's pupil, Thomas Mullady, pianist, appeared before the Piano Teachers Congress in New York in February. Mr. Berumen played for the Musicians club and left shortly afterward for Cuba, where he will give a series of lectures on piano pedagogy in Havana, appear in recital, and act as judge for the National Guild of Piano Teachers. He will resume his New York classes in April. Mr. Gaines and Raymond Therrien gave a joint recital in Keene, N. H., recently.

Oscar Wagner to Head Los Angeles Conservatory

Oscar Wagner, former dean of the Juilliard School of Music, has been elected president of the Los Angeles Conservatory of Music and Arts, according to an announcement by Garry A. White, chairman of the executive board and director of the conservatory. Mrs. Irene Carter Oates, granddaughter of the founder of the conservatory and president for several years, has retired, at her own request, to the office of president emeritus.

Bothwell and Henry in Recital

Mary Bothwell, soprano, and Harold Henry, pianist, were heard in a joint recital Feb. 23, at Mr. Henry's studio.

Piano Teachers Meet

The Piano Teachers' Congress held its monthly meeting at Steinway Hall on Feb. 5. Elizabeth Robertson and Avis Bliven Charbonnel were speakers and Thomas Mullady, pupil of Ernesto Berumen, was guest pianist.

Stillings Presents Pupil

On Feb. 13, Kemp Stillings presented Murray Adler, violinist, at the National Arts Club.

Pupils of Hans J. Heinz Fill Numerous Engagements

Voice pupils of Hans J. Heinz are filling numerous important engage-

ments. Evelyn Keller, soprano; Arlene Carmen, mezzo-soprano, and George Vincent, tenor, are members of the City Center Opera Company; Harald Gordon, baritone, is a member of the Brigadoon company. Ingrid Rypinsky, mezzo-soprano, gave a successful recital in the Times hall and will be heard in Otto Luening's new opera, *Evangeline*, at Columbia University in April.

Herbert Brün Wins Palestinian Scholarship

The Esco Foundation for Palestine composition scholarship for study this summer at the Berkshire Music Center in Tanglewood, Mass., has been awarded to Herbert Brün of Tel-Aviv by Leonard Bernstein, Henry Cowell, Ethel S. Cohen, Frederick Jacobi, Wallingford Riegger and Stefan Wolpe, the American judging committee. The contest was judged first by a Palestinian composers committee headed by Peter Gradenwitz, which sent two manuscripts by each of three applicants to the American judges.

Mr. Brün was born in Germany, but has lived and studied in Palestine since September, 1936.

Middlebury College to Hold Composers' Conference

MIDDLEBURY, Vt.—The Composers Conference and Chamber Music Center established at Middlebury College last season will again be held this year between Aug. 21 and Sept. 4, under the directorship of Alan Carter with a capable staff of assistants. The aim of the conference and the music center is to provide experienced criticism of scores and a program of discussion, instruction and performance. Those in attendance will be housed in one of the college buildings, and fee for courses includes living expenses. Application blanks may be obtained from the secretary.

Pupils of Anna Fitziu Heard in Music Centers

CHICAGO.—Norma Lozzi, voice pupil of Anna Fitziu, represented Illinois at the contest held in New York by the Associate Concert Bureau of New York. Genevieve Davey won the \$500 prize offered by Stars of Tomorrow. Ingrid Hallberg has just returned from a three weeks' tour with the San Carlo Opera company. Herbert Moulton and Dorothy Santopadre have returned from an extended tour with the Bohumir Kryl All-Girl Symphony.

Manuel Rosenthal Engaged By College of Puget Sound

TACOMA, WASH.—Manuel Rosenthal, French composer and conductor, has been engaged to head the department of music at the College of Puget Sound. Mr. Rosenthal is a former pupil of Maurice Ravel and has acted as guest conductor of both the Philadelphia Orchestra and the New York Philharmonic-Symphony.

Glesinger Pupils Heard

Gertrude H. Glesinger presented Ann White in recital at the Y.W.C.A. Studio club of New York Feb. 26. Frances Bing was the accompanist.

Margaret Catsinas, mezzo-soprano and pupil of Gertrude H. Glesinger, gave a recital at the Studio Club in New York Jan. 22.

Sewall Presents Pupil

On Feb. 22, Mrs. Clyde Sewall presented Robert Cazden, pianist, at Steinway Hall, in a program of music by Bach, Brahms and Mozart.

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RECITALS

(Continued from page 36)

borada del Gracioso. Their program also included Kent Kennan's Dance Divertimento, dedicated to the recitalists, Ravel's Bolero, and the Pasquini-Danckert Sonate für Zwei Klaviere.

Throughout the evening the duopianists displayed an unerring sense of rhythm, from which their adept performances of the Bolero and the Dance Divertimento greatly profited. Outstanding, too, in this respect, was their playing of the outer movements of the Poulenc sonata, although their beat was perhaps too rigid to realize completely the lyricism of the middle movement.

The recitalists also gave proof of an ample command of the mechanical aspects of two-piano playing. Proper adjustment of dynamic values was an integral factor in their successful projection of Falla's atmospheric piece. On the other hand, an over-concentration on mechanical aspects of balance seemed to mark a rather colorless performance of the Schubert sonata. In the Reger variations their inflated arrangement enabled them to achieve more variety of a purely external sort. A. B.

Palestinian Concert Carnegie Recital Hall, Feb. 24

An evening of Palestinian music was offered by Joachim Stutchevsky, cellist and composer, Julia Stutchevsky, soprano, Joseph Bernstein, violinist, and Robert Starer, pianist. Frederick Jacobi outlined the growth of art and folk music in Palestine in a brief foreword. The program included Mr. Stutchevsky's Suite of Chassidic Tunes for cello and piano; Paul Ben-Hayim's Variations on a Jewish Theme for piano, violin and cello; Marc Lavry's Three Palestinian Dances for violin and piano; and folk songs and art songs of Palestine, among them works by Vardina Schlionsky and Moishe Rappaport. N.

Wolff Chamber Players Times Hall, Feb. 25

The Wolff Chamber Players are an organization of serious young people whose aim is chiefly the propagation of contemporary music. Having given their first concert during the third week of February, and devoted their attention to modern woodwind compositions, they turned for their second

program to music for strings, seasoned with a couple of vocal obbligati. The performers this time were Henry Siegl and Gilbert Bauer, violinists, Michel Barton, violist, Shepard Coleman, cellist, and the singer, Faye Elizabeth Smith, soprano.

Although modernities form the chief business of the Wolff Players they do unbend sufficiently between times to pay reverence to the fathers. Philipp Emanuel Bach and Antonio Vivaldi were respectively drawn upon at the concert in question for a Trio in G, for two violins and a cello, and a delightful Sonata for violin and cello, entitled Il Pastor Fido. The big problem of the occasion, however, was a setting of a poem of Vera Lachman by the 23 year old Californian, Tui St. George Tucker. The piece is entitled Neujahr, calls for a soprano and a viola, and was written as far back as 1946. The major challenge of the evening was Schönberg's Second String Quartet in F sharp minor, in the course of which a singer delivers the setting of some verses by Stefan George. That the hearers might better absorb the Schönberg opus the Wolff Players performed it twice.

The Quartet has enjoyed good performances in this city—far better, indeed, than the present one in which the players, for all their sincerity and earnestness, were more or less unequal to its technical problems. As for Mr. Tucker's Neujahr, it would probably never have been written without the example of Schönberg. The song, according to the program, "has a tightly knit thematic structure which becomes apparent once the ear has accepted the sounds." The present listener accepts that assurance on faith since his own ear was not accommodating enough to "accept the sounds." The vocalism of Miss Smith seemed tremulous and uncertain. Possibly it was meant to sound so.

Messrs. Siegl, Bauer and Coleman gave a reasonably smooth performance of the Hamburg Bach's Trio and the first and last accomplished even more sensitive and polished results in the captivating Sonata of Vivaldi, particularly in its delectable Pastorale for muted strings. Mr. Coleman proved himself an unusually accomplished cellist in this movement and Mr. Siegl's tone was purer and truer to pitch than it had been elsewhere. H. F. P.

Debut and Encore Concerts Town Hall, Feb. 26

Ruth Posselt, violinist, who has
(Continued on page 45)



LEMONADE AND LEEDS GET TOGETHER

Lemonade Opera Co. contracts with Leeds Music Corp. for the first American performance of Prokofiev's opera, The Duenna. Left to right, standing: George Levy, Leeds Treasurer; Dr. Jesse Stitt, Village Presbyterian Church; Ruth Kobart, publicity director; Lewis Brooks, business manager, and Nancy Kendall, executive secretary, all of Lemonade Opera; Eugene Weintraub and Michael Stillman, Am-Rus division of Leeds; seated, Sam Morgenstern, music director, and Max Leavitt, managing director, Lemonade Opera

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OPERA

(Continued from page 24)

tion, its artists and its employees to make provision for the care and security of various members of the organization. With co-operation from the different unions representing the employees of the Metropolitan, singers, chorus, ballet, orchestra, stage hands and staff members contributed their services. The Metropolitan Opera Association matched the sum raised by the annual benefit, and the funds will be administered by a joint committee of employees and management. The Feb. 15 program included Act I of La Traviata with Eleanor Steber and Richard Tucker in the leading roles and Giuseppe Antonicecchi conducting; Act III of Il Barbiere di Siviglia with Carmen Gracia, Felix Knight, John Brownlee, Gia-

como Vaghi, Salvatore Baccaloni, and Pietro Cimara, conductor; and Act II of Aida, sung by Daniza Ilitsch, Cloe Elmo, Ramon Vinay, Philip Kinsman, Nicola Moscona, and Giuseppe Valdengo, and conducted by Emil Cooper.

Siegfried, Feb. 18

If Siegfried offered by much the best performance of the matinee Ring cycle it did no such thing at the evening series. Here the representation was distinctly uneven, not to say occasionally disconcerting. Mr. Stiedry's treatment of the score is, to be sure, always a magnificent achievement, but this time there were moments of roughness and several regrettable slips in the orchestral playing. The cast was a good deal weaker than the previous one in a couple of its features; and some novel bits of stage business, whether improvised or coolly calculated, proved awkward and in unbelievably bad taste.

Herbert Janssen seemed to be more or less out of voice and delivered the Wanderer's music with little color, weight or grandeur. Lauritz Melchior, in a particularly playful mood, appeared determined to represent Siegfried as the son of Hanswurst and enacted him accordingly, even to the point of smelling the potion Mime was brewing and making funny faces. John Garriss was the Mime, Gerhard Pechner the Alberich, Dezso Ernster the Fafner; there was a different Forest Bird this time in Paula Lenchner, who sang without particular tonal beauty, clean phrasing or flexibility. Kerstin Thorborg's Erda maintained its authoritative standard. Helen Traubel, though she might easily have been troubled by some of Mr. Melchior's new-fangled attitudes and dynamic nuances, sang the supremely lyric music of the bridal Brünnhilde for the greater part in resplendent fashion. H. F. P.

Louise, Feb. 19

The fifth Louise of the season introduced Ramon Vinay in his first Metropolitan performance as Julien. It proved to be a disappointing occasion, chiefly because the handsome tenor's excellent voice seemed heavy for the high-flown lyricism of the music and his acting stiff and most ungraceful for a poet. It was not until well into the Montmartre scene that he unlimbered sufficiently to make the part realistic, and by then it was too late to capture any of the limelight. Aside from Anthony Marlowe as The Poet and Thelma Altman as Blanche, the cast was the same as in previous performances. Emil Cooper, conducting his first Metropolitan Louise, maintained a brisk, steady pace. E. B.

Lucia, Feb. 21

At the season's fourth performance of Donizetti's Lucia di Lammermoor Patrice Munsel was heard in the title role. Others in the cast were Ferruccio Tagliavini, Francesco Valentino, Inge Manski, Giacomo Vaghi, Thomas Hayward and Anthony Marlowe. Pietro Cimara conducted. N.

Peerce and Valdengo New in Madama Butterfly, Feb. 22

Although Jan Peerce and Giuseppe Valdengo sang their roles for the first time at the Metropolitan in the season's fourth Madama Butterfly, the excellence of their performances came as no surprise. There is not a more workmanlike artist in the company than Mr. Peerce, and his vocal security and stylistic authority were as complete as they are in the roles he has sung repeatedly over the years. Mr. Valdengo sang Sharpless at the City Center before coming to the Metropolitan; again, as before, he seemed an ideal interpreter of the part, in the ease of his bearing on



Louis Melançon

Giuseppe Di Stefano receiving congratulations from Edward Johnson after his debut in Rigoletto

the stage and the naturalness with which he handled the parlando quality of the music.

Dorothy Kirsten, as Cio-Cio-San, sang virtually flawlessly, accomplishing the rare feat of keeping the entrance music exactly on pitch, with a telling D flat at the end, and building the vocal aspect of the role with steadily increasing force through an uncommonly beautiful version of Un bel di vedremo to a death scene touched with genuine pathos. Giuseppe Antonicecchi conducted in spirited fashion. The cast was completed by Lucille Browning, Maxine Stelman, Alessio De Paolis, George Cehanovsky, Melchiorre Luise and John Baker. The performance was a benefit for the Rand School of Social Science. C. S.

Götterdämmerung, Feb. 24

The second and last Götterdämmerung performance of the season was an illuminating one. Not often has the auditorium of the Metropolitan resounded with such a performance of Wagner's colossal drama. With Fritz Stiedry at the helm and Helen Traubel and Set Svanholm as Brünnhilde and Siegfried, there was little with which to find fault. Of Mr. Svanholm's Siegfried, only superlatives can be used. Vocally it was above reproach, and dramatically he brought new, though simple, business which immeasurably helped the dramatic side of the character; for instance, his complete bewilderment at the charges brought by Brünnhilde in the scene before the hall of the Gibichungs, and his extraordinary acting in the death scene. Both of these places are usually treated with routine. Mr. Svanholm raised both to pinnacles of intense dramatic significance.

Mme. Traubel had recovered sufficiently from the illness which had kept her out of Tristan und Isolde on Feb. 20 to sing an excellent performance, though her Immolation has been delivered with greater effect on previous occasions.

Dezso Ernster was again an excellent Hagen and Herbert Janssen an adequate Gunther. Kerstin Thorborg made much of Waltraute's one scene. The Norn scene dragged badly, and the singing was not up to standard. The Rhine daughters—Inge Manski, Maxine Stelman and Herta Glaz—made up in excellence of ensemble for their lack of volume, but they gave no effect of swimming, and knuckle-length green satin sleeves on a Rhine nixy seem incongruous. The remaining roles were adequately assumed by Gerhard Pechner, Polyna Stoska, Margarét Harshaw, Lucille Browning, Jeanne Palmer, Emery Darcy and Osie Hawkins.

Fritz Stiedry conducted superbly. The Rhine Journey was magnificent

and the Funeral Music more impressive than it has been in a long time. The entire performance was a magnificent experience. H.

Di Stefano Makes Debut in Rigoletto, Feb. 25

The walls bulged and the ceiling resounded when Giuseppe Di Stefano, 26-year-old tenor from Milan, made his debut as the Duke in the fourth Rigoletto. Rejoicing behind the rails was at fever heat and though it was not exactly prejudicial to the success of the newcomer, it still was enough of an irritant to disturb many. In other words, what seemed to be a claque was a real nuisance, and, in view of the disposition of the majority to like the tenor, an unnecessary one. The outbursts which greeted his tentative beginning grew wilder and wilder until there were "bravos" even

(Continued on page 44)

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ORCHESTRAS

(Continued from page 33)

ments of the work, restoring the generally omitted Intermezzo. Mr. Szell would have been far wiser to leave it out and retain, instead, the second, fourth and fifth movements of Mozart's Serenade which, regrettably enough, he elected to discard. Yet the work is one of Mozart's most adorable specimens of Unterhaltungsmusik and far too seldom heard. Obviously, it lies close to the conductor's heart, and the presentation was enchantingly deft, lucid and mercurial.

Schumann's C major Symphony is another masterpiece which enjoys Mr. Szell's particular favor. That it receives about one hearing to every ten of the B flat or the D minor Symphony is among those mysteries that repeatedly plague the concertgoer. No doubt the composer himself prejudiced the future reputation of the work when he alluded to the "dark time" in which it was created and to the "visible influence of physical suffering" a part of it revealed. Yet he wrote few orchestral movements more dashing than the breathless Scherzo or lovelier than the song of the Adagio espressivo, which was to exercise so strong an influence on Tchaikovsky. As for the exaggerations long parroted about Schumann's bad scoring, one was again impressed with the truth that its defects are actually due more to the inability of conductors to solve its problems than to the composer's lamented technical inefficiency. Mr. Szell is one of those who know how to deal with Schumann's maligned instrumentation till it sounds almost as gracious as Mendelssohn's. H. F. P.

The broadcast Sunday afternoon concert of the New York Philharmonic Symphony in Carnegie hall Feb. 29 was conducted by George Szell. Yehudi Menuhin was again



Zino Francescatti



Joseph Knitzer



Sigi Weissenberg



Virgil Thomson

soloist in all five movements of Lalo's Symphonie Espagnole, and the purely orchestral items were Schumann's Second Symphony and Brahms' Academic Festival Overture. C. S.

Ormandy Conducts Thomson Symphony

Philadelphia Orchestra. Eugene Ormandy, conductor. Zino Francescatti, violinist. Carnegie Hall, Feb. 24:

Symphony on a Hymn Tune... Thomson
Violin Concerto No. 3...
B Minor... Saint-Saëns
Prelude to the Afternoon of a Faun... Debussy
Choreographic Poem, La Valse... Ravel

Virgil Thomson's Symphony on a Hymn Tune—written in 1928—is so fine a commentary on 19th-century American farm life, with its roots in the Protestant hymn, that the musical development of the themes is always accompanied by a logical development of their ethnic spirit. As a symphony, it is a shallow work, but viewed as a folk-suite it is very effective. The composer was wise in dealing with the thematic material—based on two hymns—on its own terms, using broadly humorous rhythmic devices and sparse, bold orchestration. He even went so far as to utilize a musical suggestion of a distant railway train, whistle and all. If variants of the hymn tunes occasionally seemed commonplace, they were at least surprising in the clever way they were worked into the score. Eugene Ormandy and his forces did the work full justice, and Mr. Thomson, who was in the audience, acknowledged their excellence.

The Saint-Saëns Concerto was played with elan by Zino Francescatti. The orchestra was at its best in The Afternoon of a Faun and La Valse. E. B.

Leventritt Winner Plays with Philharmonic-Symphony

New York Philharmonic-Symphony. George Szell conducting. Sigi Weissenberg, pianist. Carnegie Hall, Feb. 28:

Academic Festival Orchestra... Brahms
Piano Concerto No. 1, E minor... Chopin
Symphony in D minor... Franck

This concert of the Philharmonic-Symphony framed the local debut of 18-year-old Sigi Weissenberg, young Bulgarian pianist, who received this appearance as the winner of this season's Leventritt contest.

The soloist addressed himself to the Chopin Concerto with a youthful freshness and vitality that at once predisposed his listeners in his favor. With glib, facile fingers he took in stride with ready ease the technical hurdles of the first movement, which are the most formidable in the work, and companioned the infectious lilt with which he invested the Rondo with clean-cut articulation. His range of dynamics was not a wide one but within its compass his playing was replete with sensitive nuance. There was a certain poetic approach to the Romanza but the emotional implications of the music were only suggested. Under Mr. Szell's guidance the orchestra gave him warm-toned collaboration in the thinly scored part allotted to it.

The Brahms overture received a vividly detailed performance and the

conductor surpassed himself with an inspired and moving reading of the Franck Symphony. C.

National Orchestral Association Carnegie Hall, March 1

At its third concert of the season, the National Orchestral Association, Leon Barzin, director, presented first performances of three works by American composers: Walter W. Eiger's American Youth Overture, Tom Scott's Johnny Applesseed, and Edoardo J. Di Biase's Music for Orchestra. Joseph Knitzer, violinist, was soloist in Corelli's La Folia and Prokofiev's Second Concerto.

Mr. Eiger's overture, which was dedicated to the association, opened the evening. Using three children's tunes, Farmer in the Dell, Jack and Jill and Frère Jacques, as basic material, the composer confines himself to a simple development of these subjects along patterns strongly suggestive of Hollywood film music.

Within the framework of a much more contemporary idiom, the Di Biase work expands its opening three bar theme according to the methods of dissonant diatonic counterpoint. Modal cantabile passages suggest origins in modern French trends. The music gives an impression of logical intentions, although episodic pauses sometimes halt its flow.

Mr. Scott's musical portrait of an American folk figure, on the other hand, achieves real lyrical continuity. Though its orchestration is obviously 19th century Russian and its harmonic style close to the impressionistic, the work shows a skillful blending of these external influences into a charming if not particularly personal musical expression.

Although Mr. Knitzer's stylistic approach to both the Corelli and the Prokofiev works was undifferentiated, his performances had the benefit of a vibrant tone and a substantial technique. A. B.

Plans for Columbia Art Center Announced

Plans to develop an Arts Center at Columbia University were revealed by

Frank D. Fackenthal, acting president of Columbia, at a gathering in the Men's Faculty Club, Feb. 15, to which leaders in the field of theatre, painting, sculpture, music, architecture and the allied arts were invited. The establishment of two new units, the School of Dramatic Arts and the School of Painting and Sculpture, will be the first step in the project. The schools will grant the degree of Bachelor of Fine Arts, admission being based upon previously completed academic requirements at the university level. With Leopold Arnaud, dean of the School of Architecture, as acting director, the newly created schools will accept students next September.

Merrill Appears With New Orleans Symphony

NEW ORLEANS.—Resuming its local concerts, interrupted by the Carnival season, the New Orleans Symphony, Massimo Freccia, conductor, presented an extra concert Feb. 13. The soloist was Robert Merrill, baritone, who, both with orchestral and piano accompaniment, reaffirmed his popularity. At a concert in the orchestra's regular series, Joseph Schuster, cellist, played the Dvorak Concerto in scholarly fashion.

In his Stars of Tomorrow series, Irwin Poché presented Richard Dyer-Bennet, ballad singer, in a program of 21 folk songs. The Philharmonic Society, Corinne Mayer, president, presented Igor Gorin, baritone, in a recital at the Municipal Auditorium. H. B. L.

Prager Resigns Madison Post

MADISON, WIS.—Sigfrid Prager, conductor of the Madison Civic Symphony and the Madison Civic Chorus since their founding more than 12 years ago, has resigned, effective July 1. He has also resigned his post as professor of musicology at the University of Wisconsin. Mr. Prager, who conducted in Germany and Latin America before coming to the United States, will move to Buenos Aires.

For the past half-dozen years, all concerts of the Civic Symphony and Chorus have been presented free of charge. Marita Farrell, soprano, was soloist with the orchestra Feb. 22. S.S.

San Carlo Opera Co. Returns To Rockefeller Center

Fortune Gallo's San Carlo Opera company will begin a 12-day engagement at Rockefeller Center, N. Y., on April 14 with a performance of Verdi's La Traviata. This will be the 11th consecutive season of San Carlo Opera presentations in Rockefeller Center, and will close the company's 37th annual nationwide tour.

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NEW MUSIC

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IT IS heartening to observe the increase in the quantity of worthwhile American chamber music which is not only being played but also being published these days. From G. Schirmer, Inc., comes a perky Quintet for Oboe and String Quartet by Robert McBride, No. 40 in their edition of study scores. Elkan-Vogel Co., Inc., publishes David Diamond's Canticle and Perpetual Motion for violin and piano. Associated Music Publishers, Inc., have issued Henry Cowell's Sonata for violin and piano. And from New Music comes the formidable Duo for violin and piano by Roger Sessions.

Mr. McBride's quintet begins in a tempo marked "with kick," which gives the clue to the mood of the whole work. It is charming, transparent music with no pretensions to elaborate development. The oboe part is expertly blended with the strings in piquant touches of harmonic ingenuity. Mr. Diamond's pieces are dedicated to Tossy Spivakovskv and have been performed by him. The Canticle has a broad and eloquent, though rhythmically restless, melodic line and the Perpetual Motion is effective as musical fireworks if rather barren of thematic interest and harmonic color.

The Cowell sonata, dedicated to Joseph Szigeti, is made up of a hymn, a movement "in fuguig style," a ballad, a jig and a finale. Its mixture of traditional forms with a flavoring of Americana is carried off successfully though the actual material of the work is not very distinguished. Rhythmically the music is always effective and the last movement contains a passage for muted piano strings which will give hidebound accompanists a beneficial jolt.

Mr. Sessions' Duo, a highly dissonant and complex but thoroughly logical and intellectually stimulating work, would make an excellent introduction for courageous violinists and pianists to this composer's style. It begins almost improvisationally with a restless figure in the violin part, which gains a feeling of insistence through the use of sequences. This section leads into a rapid, rhythmically energetic development of new thematic material which calls for technical virtuosity and keen powers of analysis. The imitation between the piano and violin displays brilliant contrapuntal ingenuity. A return to the earlier meditative mood is contrasted with jocose almost brutal scherzo sections. The work ends on a note of mysterious irony. This is music to work at for a long time before making up one's mind about it.

Other American works published in the last two or three years which can be again recommended to skilled amateurs as well as professionals are William Bergsma's First String Quartet, issued by G. Schirmer, Inc., for the Society for the Publication of American Music, and Samuel Barber's Capricorn Concerto for flute, oboe, trumpet and strings, also published by G. Schirmer.

R. S.

For Two Pianos

Recently Issued Two Piano Works Suited for Home and Concert Use

AMONG two piano works published recently, there are several which are equally adaptable for concert purposes and home use by technically accomplished amateurs. The Elizabethan Suite, arranged by Ethel Bartlett, which belongs to this category, is issued by the Oxford University Press: New York, Carl Fischer, Inc. Miss Bartlett has taken William Byrd's Jhon Come Kisse Me Now and The Earle of Salisbury's Pavane, Giles Farnaby's A Tole and A Dreame, Gigg Tower Hill by an unknown composer, Martin Peerson's The Fall of the Leaf and John Bull's The King's Hunting Jigge and woven them into a well contrasted suite.

She says in her preface that she has tried not to load it with over-rich pianistic writing in order to preserve the style of the original music as far as possible. The two pianos, of course, can scarcely approximate the effect of the virginals for which this music was conceived. But the arrangements are tastefully done. There is a misprint in the final measure. The chord should be in G major in both parts. Pianists will probably play it correctly by instinct. Bartlett and Robertson have not only played this suite in concert but have also recorded it.

Another work which duo-pianists will enjoy playing on all and sundry occasions is the March, Op. 99, by Prokofieff, adeptly transcribed by Pierre Luboshutz and issued by Leeds Music Corporation. Originally written for band, the march is frankly an occasional piece, but it is wittily harmonized. Luboshutz and Nemenoff have performed it on their tours. Saint-Saëns' amusing suite Le Carnaval des Animaux, in the arrangement for two pianos by Ralph Berkowitz, is published by Durand & Cie: Philadelphia, Elkan-Vogel Co. There are one or two awkward touches in Mr. Berkowitz's version, but as a whole it is faithful to the original score. R.

Cyril Scott Produces Stirring Two-Piano Work

Emerging after several years of creative silence, Cyril Scott has again come into the limelight with a work of major dimensions. It is a Theme and Variations for two pianos, with a performance-time of from 15 to 16 minutes, and it is published by the London firm of Elkin & Co. and released here by the Galaxy Music Corporation. A glance at the fluctuating rhythms of the very first page is sufficient assurance to the admirers of

the English composer's idiom that the musical language distinctively associated with his name is still the one that comes most naturally to him.

The basic theme of three measures, varying from four-four to five-four to four-four again, progresses freely, with a faint suspicion of organum in its persistent successions of fourths. The composer may have started out in a deliberate spirit of harmonic adventure but there is something in the modal flavor of the work that captures the imagination. There are some ten variations before the more animated fugal section sets in. They show a resourceful ingenuity and a considerable variety of variation treatment, albeit the very nature of the theme precludes the feasibility of wandering too far afield. One finds oneself more and more completely under the work's spell, with repeated study. It is music that all two-piano teams well equipped both technically and imaginatively should examine and perform. C.

Vaughan Williams Writes Major Work for Two Pianos

An Introduction and Fugue for Two Pianos by R. Vaughan Williams published by the Oxford University Press (New York: Carl Fischer) commands attention as one of the most important works in its medium that has been produced in recent years. It is an extended work of large architectural design developed with masterly craftsmanship. The challenging Introduction occupies four and a half pages in the score and the Fugue then starts in with an overlapping up-beat and covers over 39 pages. The subject is arresting and the subsequent development is massive in structural character and majestic in spirit, achieving sonorities of almost orchestral richness of color. This is a work that would be a tower of strength on two-piano programs. C.

Russian Picnic by Enders Brilliant Two-Piano Piece

A NOTEWORTHY two-piano piece by the late Harvey Enders entitled Russian Picnic has recently been published by G. Schirmer. Based on Russian folk-tunes, it has a driving rhythm and an uninhibited spirit that make it an exhilarating experience to play or to hear. It requires a fluent octave and rapid-chord technique and provides a sure-fire encore piece. It would seem destined to be used widely by duo-piano teams, whether professional or amateur. (\$1, with second copy included). It is also published as a choral work for soprano, alto and baritone, and as so fashioned by Mr. Enders's experienced hand it is equally stimulating and effective in this medium. C.

Reviews in Brief

Toccata and Fugue in D minor, J. S. Bach, transcribed for two pianos by York Bowen. Elkin & Co.: New York, Galaxy Music Corporation. A version which cleverly suggests organ registrations without distorting the structure of the music.

Sarabande and Gavotte for two pianos by Randall Brown. Elkin & Co.; New York, Galaxy Music Corporation. Two rather conventional but well constructed little pieces especially usable for teaching purposes. R. S.

For Orchestra

Recent Orchestral Works Are Issued in Study Form

AMONG recent issues of orchestral scores by contemporary American composers are two lively works by Morton Gould and a vigor-



Robert McBride



Paul Creston

ous piece by Paul Creston. Mr. Gould's Latin-American Symphonette and American Salute are published by Mills Music, Inc. in their series of pocket orchestral scores. Mr. Creston's Two Choric Dances, Op. 17b, are issued by G. Schirmer, Inc., as No. 43 in their edition of study scores of orchestral works and chamber music.

The Latin-American Symphonette, composed in 1940, is one of Mr. Gould's most facile and clever works of a light character. Its four movements, Rhumba, Tango, Guaracha and Conga, exploit folk rhythms, but the piece never pretends to any kind of authenticity. Scored for full orchestra with optional saxophones, guitar, marimba and piano, this symphonette provides about a quarter of an hour of vigorous hubbub. It has been widely played and also has been recorded.

Mr. Gould has based his American Salute on the marching tune When Johnny Comes Marching Home. It is a straightforward if not particularly distinguished setting for full orchestra.

The Choric Dances by Mr. Creston, composed in 1938, are heavily, sometimes turgidly, orchestrated, but they have a rhythmic drive which keeps the sonorities from clogging. They are especially interesting as an example of devices which he has used with greater economy and effect in later works—the ingenious syncopations, with phrases which begin unexpectedly on weak beats, the Tchaikowskian climaxes, with massed brass, woodwinds and strings, and the chromatically restless episodes of free melodic improvisation.

The publishers are to be congratulated in getting American works before the public in these study editions as well as in the larger and more unwieldy conducting scores. With higher standards of music education, the number of amateurs as well as professional musicians who can read score is steadily increasing. And the understanding of contemporary music will be quickened by these publications, especially if the most significant works are made available. R. S.

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RECORDS

BACH: Magnificat. RCA Victor Chorale and Orchestra, Robert Shaw, conductor; Susanne Freil, soprano; Blanche Thebom, mezzo-soprano; Ernice Lawrence, tenor; Paul Matthen, bass; William Vacchiano, first trumpet; Robert Bloom, oboe d'amore; Arthur Lora and Frederick Wilkins, flutes. (RCA Victor DM 1182, 5 discs.)

On the whole, this is an excellent performance of Bach's Magnificat, both from the standpoint of recording and interpretation. The chorus under Mr. Shaw delivers the great ensembles with spirit, balance and brilliancy and the polyphony is always alive and cleanly phrased. The orchestral playing is worthy of the choral singing and Mr. Vacchiano's high trumpet is always dependable. The quality of the soloists varies. Blanche Thebom renders the Et esultavit somewhat unsteadily and in rather tentative fashion, as if reading the aria at sight; in the Esurientes implevit her voice sounds more secure, her delivery more confident. Susanne Freil is competent, if hardly moving, in the Quia respexit. Ernice Lawrence, on the other hand, furnishes an extremely robust and forthright account of the Deposuit potentes, while the experienced Paul Matthen manages the coloratura passages of the Quia fecit mihi magna with routined skill. All in all, however, the choral ensemble and the orchestral playing are the chief merits of this album. H. F. P.

BACH: Cantata No. 140, Wachet auf, ruft uns die Stimme. RCA Victor Chorale and Orchestra; Robert Shaw, conductor; Susanne Freil, soprano; R. Russell, tenor; Paul Matthen, bass; Joseph Fuchs, violin obbligato; Robert Bloom, oboe. (RCA Victor DM 1162, 4 discs.)

The choral pages of this glorious cantata, particularly the opening ensemble and the concluding chorale, are superbly performed and reveal Mr. Shaw's qualities as a chorus director in their best light. The contrapuntal texture of the introduction is remarkable for its clarity and for the vitality and rhythmic animation of the contralto, tenor and bass parts against the shining cantus firmus sustained by the sopranos. If the recitatives and

the duet for soprano and bass are perhaps less satisfactory, the reason probably lies in the trying nature of some of Bach's writing for solo voices. Mr. Russell delivers the recitative, He comes, the Bridegroom comes, in a tone which sounds disaffectingly like a falsetto. Mr. Matthen and Miss Freil make rather heavy work of the duet, I seek Thee, my Life, but the charming and more light-footed duo, My Friend is mine, is a more successful performance. The orchestra plays well and the violin solos of Mr. Fuchs are worthy of that excellent artist. The recording is good. H. F. P.

BRAHMS: String Quartet in B flat, Op. 67. Guilet String Quartet. (Vox album 208, 4 discs.)

Except for the fact that Daniel Guilet's shrill violin tone usually dominates the ensemble, this is an admirable presentation of Brahms' superb quartet which, for some reason, finds its way into chamber music programs much less frequently than the C minor or A minor of Op. 51. Possibly its rhythmic complexities frighten off average performers. In any case this new recording deserves a hearty welcome. Even if Mr. Guilet preponderates rather more than the canons of quartet playing authorize, the performance is technically accomplished, spirited and deeply moving. It is hard to pick and choose among the movements of this magnificent work, but the players must be particularly commended for their virtuoso rendering of the scherzo, with its matchless viola solo, and the captivating variations in the finale. H. F. P.

MOZART: Eine Kleine Nachtmusik. Pro Musica Orchestra, Otto Klemperer conducting. (Vox album 169, 2 discs.)

It is interesting to play, one after the other, the recording of Mozart's most popular serenade made some years ago by the late Felix Weingartner with the London Symphony and the present one by Otto Klemperer. The string tone of the Pro Musica Orchestra is the more brilliant. In some cases, Mr. Klemperer's tempi are considerably slower than Weingartner's, in others the reverse. The new recording is the more stimulating of the two and the conductor is heard at his exuberant best, even when his performance is not the last word in refinement. Vox's album is wholly welcome, however, and the surfaces of the Vinylite discs are smooth as silk. H. F. P.

SCHUMANN: Kreisleriana; Arabesque in C major. Claudio Arrau, pianist. (Columbia MM 716, 5 discs.)

Columbia has not done well by Claudio Arrau for his debut in its Masterworks series. The Chilean pianist's interpretation of one of Schumann's most imaginative creations is in many ways subtle and perceptive but the recording as such is so wretched as to ruin the finest conceivable performance. The playing is shrouded in an incessant fog of buzzing sounds which discourage listening after more than a few minutes. This is the more regrettable as a good new recording of the Kreisleriana has long been needed. The reverse face of the final disc is given over to the C major Arabesque, of which the recording seems an infinitesimal trifle better. H. F. P.

SCHUBERT: Symphony in C major. MENDELSSOHN: Midsummer Night's Dream—Scherzo. NBC Symphony, Arturo Toscanini, conductor. (RCA Victor DM 1167, 3 discs.)

With Toscanini's reading of Schubert's great C major Symphony some of us will never wholly agree. It has, to be sure, plenty of drama and spaciousness; yet it misses the real Schu-



Ben Greenhaus

Listening to a playback of Mr. Lincoln and His Gloves are (left to right) Carl Sandburg, who wrote the text; Gerald Marks, composer, and George London, bass

bertian quality, it is rarely lovable and often much too fast. The andante con moto, for instance, suffers deplorably from the conductor's precipitate pace which, for reasons best known to himself, he has always chosen to adopt. Nor does he ever quite capture that indefinable Viennese spirit of the soaring trio in the scherzo. The finale, of course, is full of excitement and sonorous brilliancy. It is a fact worth noting, however, that Mr. Toscanini traverses the whole "heavenly length" of the symphony on only eleven record sides, leaving an extra one to be filled with Mendelssohn's Midsummer Night's Dream Scherzo. The recording is by no means the best imaginable, for it is noisy and frequently marred by rough surfaces. H. F. P.

KHATCHATURIAN: (a) Gayne Suite, Sabre Dance. Chicago Symphony, Artur Rodzinski, conductor. (b) Masquerade Suite, Waltz. Boston Pops Orchestra, Arthur Fiedler, conductor. (RCA Victor 12-0209).

WEBER: Der Freischütz Overture, Philadelphia Orchestra, Eugene Ormandy conductor. (Columbia, 12665-D).

MASSNET: Mort de Thais, Dorothy Kirsten, soprano, and Robert Merrill, baritone; and Puccini, In Quelle Trine Morbide, from Manon Lescaut, Dorothy Kirsten, soprano, accompanied by the RCA Victor Orchestra, Jean Paul

Morel conducting. (RCA Victor, 11-9792-A).

VERDI: Otello—Ave Maria and Willow Song. Licia Albanese, soprano; RCA Victor Orchestra, Frieder Weissman conducting. (RCA Victor 11-9957.)

KLEINSINGER: Absalom, My Son. GERALD MARKS: Mr. Lincoln and His Gloves. George London, bass. (RCA Victor 12-0238.)

WEINBERGER: Schwanda—Polka and Fugue. Minneapolis Symphony, Dimitri Mitropoulos, conductor. (RCA Victor 12-0019.)

Viola da Gamba Society Formed in London

The Viola da Gamba Society, which has among its aims the publishing of music for the old instrument, was recently organized in London, with Mrs. Arnold Dolmetsch as president. The society also plans to facilitate the exchange of music among members in England and foreign countries. Full particulars may be obtained from Mrs. Eileen Ward, 36 Park Drive, Upminster, Essex, England.

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OPERA

(Continued from page 40)

in the midst of arias and one shout, "Boy, you're a natural," which nearly upset the lad, already in an agony of nervousness. His recovery was swift, however, and his assurance grew as the evening waned.

Some of this generous applause spilled over for the new Gilda, the personable Carmen Gracia, whose black-haired beauty and lithe grace did not quite compensate for vocal limitations. There were also demonstrations for the boisterous and earthy Maddalena, sung for the first time by Cloe Elmo; for the lusty outpourings of Leonard Warren's Rigoletto, and for the truly distinguished and evil Sparafucile of Mihail Szekeley. But it was natural that the darling of the mob was the young hero.

Soberer customers had reasons to approve him as well. Mr. Di Stefano's voice is clear, manly and fluent. It has some sweetness in the middle range and in moderate, or soft, passages, and if he does not yield to an inclination to force on attacking higher notes, his top voice should open up and really ring. He is free from too much portamento and turns a phrase neatly, so that there is hope for musicality, although he was tempted into holding final high notes too long. His rhythmic sense improved after some false starts and stumbling in *Questa o quella*, from which Pietro Cimara saved him by adroit conducting. His best singing came in the third act, when *Parmi veder le lagrime* was movingly and ringingly delivered. He also showed a feeling for florid style in *La donna è mobile* and was secure in the quartet.

Almost painful shyness made for stiff and decidedly amateurish acting, but a feeling for the stage is obviously present and it is to be hoped that he can learn. With any sort of artistic humility, so that he is not spoiled by too much adulation too early and not led astray by the antics

of the claque, the youth should be a fine lyric tenor-actor and a distinct addition to the American stage. Q.

La Bohème, Feb. 26

Pia Tassinari's Metropolitan debut as Mimi in the season's fifth *La Bohème* proved to be a disappointing event. The veteran Italian soprano's performance was clearly a well-routinized conception of the part, but, unfortunately, her singing and acting failed to sustain fully her intentions. Her voice was frequently coarse; her intonation often insecure, and she was unable to hold her high B in the off-stage ending of the first act. Visually, Miss Tassinari was often too awkward to realize the coy and coquettish aspect of the characterization.

Rodolfo was sung efficiently by Ferruccio Tagliavini. Nicola Moscona, Frances Greer, Melchiorre Luise, Francesco Valentino, George Cehanovsky, Anthony Marlowe and Lawrence Davidson appeared in the supporting roles. Giuseppe Antonicelli conducted. E. B.

La Traviata, Feb. 27

Giuseppe Valdengo's magnificent Germont, together with a performance of equal magnitude by Dorothy Kirsten in her initial appearance this season as Violetta, made the sixth *Traviata* truly memorable. Jan Peerce sang particularly well in the third act, so that memories of his Alfredo are pleasant. And smaller roles were all well done—by Thelma Votipka, Thelma Altman, Alessio Di Paolis, George Cehanovsky, John Baker and Clifford Harvuot, the last named singing his first Doctor Grenvil. Giuseppe Antonicelli conducted with both suavity and vitality so that the performance was a joy from every standpoint.

Not for many moons have we heard such singing and seen such characterization lavished on the part of Papa Germont. The part is one in which a baritone can hardly fail, and there have been some grand voices to sing *Di Provenza il mar* in the past ten years. But, perhaps because of the absence of Italian born baritones in this decade, we have become accustomed to



Josephine Antoine

Max Lorenz

seeing a rather unemotional Germont. At any rate, Mr. Valdengo added a third dimension to the character and made one realize how much drama there really could be in the second act. He was not as impeccably dressed as other Germonts—in fact, he seemed rather "shabby genteel." His characterization did not sacrifice dignity but rather added pathos, and was entirely convincing. Vocally he was superb. The controlled intensity with which he sang the second verse of the aria, softer than we usually hear it, was gripping. And the closing phrases rolled out sonorous and round.

Violetta is undoubtedly one of Miss Kirsten's happiest roles. She was in perfect vocal command and sang flawlessly throughout the entire evening. Pure and flexible, the voice cascaded brilliantly in the two first act arias, warmed and deepened for the second act duet with Germont, and was a thread of clearest silver in the death scene. She is not the most emotional Violetta on our stage but she is one of the most satisfactory to listen to. Her costuming was beautiful and opulent but her wig was rather too ebullient, particularly in the last act. Q.

Tannhäuser, Feb. 27

Pupils of 70 New York and Long Island schools crowded the Metropolitan for the third Friday afternoon performance of *Tannhäuser* given for students under the auspices of the Metropolitan Opera Guild. The opera was done with several changes of cast which lent the representation a special interest. This time Max Lorenz assumed the title role, Helen Traubel was the Elisabeth, Margaret Harshaw the Venus, Mack Harrell the Wolfram and Mihaly Szekeley the Landgrave.

Mr. Lorenz offered a dramatically interesting impersonation and sang rather better than earlier this season. Mme. Traubel's voice was at its finest, and Mr. Harrell dutifully carried out the conventions of Wolfram. However, among the men the noblest singing of the afternoon was contributed by Mr. Szekeley, who delivered the music of the Landgrave with sumptuous tone and orotund utterance. Maxine Stellman, as the Shepherd, and Messrs. Garriss, Hawkins, Darcy and Kinsman, as minstrel knights, completed the cast. Fritz Stiedry conducted, but found it necessary to cut several essential passages in order to send the young people home on time. H. F. P.

Cavalleria Rusticana and Pagliacci, Feb. 28, 2:00

The season's fifth performance of the famous Mascagni and Leoncavallo double bill began very sadly but ended respectably, if with no great distinction. A more slipshod and dramatically unconvincing presentation of *Cavalleria Rusticana* would be hard to imagine. No one looked at home on the stage; the costumes of the chorus were improvisational, to put it mildly; and the action had a minimum of credibility. Passion was registered by clenched hands and rushes across the stage; and much of the time the singers merely stood about uncomfortably.

Giuseppe Antonicelli conducted the

entire score vehemently and attempted to whip up excitement by taking the last part of each aria faster than the rest, a method which invariably defeats its own purpose. Regina Resnik was Santuzza; Martha Lipton, Lola; Claramae Turner, Mamma Lucia; Mario Berini, Turiddu, and John Brownlee, Alfio. All of the principals except Mr. Berini presented characters who would scarcely seem at home in a Sicilian village. Although they sang with varying degrees of effectiveness, their performances never rose above the routine. Clearly, a restudy of this opera is needed.

Pagliacci went far better. Leonard Warren, singing his first Tonio of the season, made the prologue a tour de force and acted the part with considerable imagination. Florence Quartararo was a charming Nedda. Especially striking was her treatment of the gavotte in the second act, which had the flavor of the *commedia dell'arte* in its piquant phrasing and gesture. Ramon Vinay revealed the refinement of a genuine artist in singing the part of Canio instead of bawling it to the rafters. There was a note of strain in his voice at the top of the range but this may have been partially the result of trying to be heard through the unmercifully loud orchestral accompaniment of Mr. Antonicelli. Hugh Thompson's Silvio was well sung though stiffly acted, and Leslie Chabay's Beppe was workmanlike. The chorus improved notably, too, in Pagliacci, often singing in rhythm and on pitch. R. S.

Il Barbiere di Siviglia, Feb. 28

The sixth and final presentation of Rossini's opera buffa gave Josephine Antoine her only Metropolitan appearance of the season, and enabled Jerome Hines, the company's new 26-year-old bass, to give a further account of his promising gifts in his first important comic assignment. Miss Antoine appeared to be playing a cautious game with her high notes in the aria, *Una voce poco fa*, and the succeeding cabaletta. As the opera progressed, however, her singing regained its usual nimbleness and spontaneity. Mr. Hines' characterization of the music master, Don Basilio, was projected to the audience with self-assurance and force, but the details of his action were conceived wholly in terms of the broadest possible slapstick. Though his ample voice sounded well in the monologue, *La cullinina*, he rather bellowed it from start to finish, and took such pains to be sure of making each incidental effect that he failed to give a feeling of rhythmic momentum to the aria as a whole. There can be no doubt that Mr. Hines is an artist of superb potentialities, but he should realize that he won his laughs and applause too cheaply in this performance, and turn his mind toward the discovery of subtler and more aristocratic devices of comedy.

Salvatore Baccaloni, returning to the role of Dr. Bartolo, sang far more creditably than at the beginning of the season, and for the most part kept

(Continued on page 47)

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RECITALS

(Continued from page 39)

already proven her worth in New York, was the Encore performer of the evening, assisted by Luise Vosgerchian at the piano. She played Corelli's Sonata No. 8, Respighi's Sonata in B minor, and a group of short pieces by Joseph Achron, Fernandez Arbos, and Aaron Copland. Her playing was neat, deft and (especially in the Respighi sonata) full of genuine emotional warmth. Miss Vosgerchian merits a good share of the credit for the effectiveness of the Respighi work, for she followed out and built upon the soloist's richly sensuous treatment in a most admirable manner. The music of Respighi, if too much watered down, can become pallid, and if over-emphasized, can be nauseatingly lush; on this occasion, it was tonally gorgeous and rhythmically bewitching but still extremely tasteful.

The Debut performer was Albert Gillespie, pianist. He opened his half of the program with a determined assault upon the Bach-Busoni Organ Prelude and Fugue in D major, followed by a heated skirmish with Beethoven's Sonata in F minor, Op. 57. In his power to produce sound from a pianoforte, measured in decibels, Mr. Gillespie is surely of the very first rank; in terms of music, however, he yet has room for progress. Of the Bach-Busoni work, little could be heard for the sheer noise of it, and Beethoven received a treatment remarkably reminiscent of the declamatory methods of the old-fashioned hellfire and brimstone country preacher; first a bellowing roar, then a tiny whisper. A Brahms Intermezzo was heavily dull, and a Chopin Scherzo vague and syrupy. However, in Prokofiev's Suggestion Diabolique (listed in the program as Devilish Inspiration), Mr. Gillespie's

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Thomson Lauds Middlebury Meeting

Carter Announces Staff

MIDDLEBURY, Vt.—Virgil Thomson, music critic of the New York *Herald Tribune*, has declared the



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Middlebury College Summer Music Center and Composers' Conference "a valuable institution." The Third Season will be held again at Middlebury, Vt., August 21—September 4. The Music Center provides opportunity for both professional and amateur instrumentalists to perform under expert guidance. The Composers' Conference offers experienced criticism of scores plus discussion, instruction and performance.

Director Alan Carter's staff will include Alexander Broude, Virginia DiBlasi, George Finckel, Alfred Frankenstein, Edmund Haines, Everett Helm, Norman Lockwood, Otto Luening and Maurice Wilk. Attendance is possible under the G. I. Bill of Rights.

Those interested in either session are urged to make early application. Full details may be obtained from the Office of the Summer Schools, Middlebury College, Middlebury 19, Vt.



Kensley Rosen



Tibor Serly

muscular enthusiasm was very effective, and his performance of Liszt's La Campanella was quite admirable as an athletic feat. G.

Elizabeth Davis, Soprano Times Hall, Feb. 26

In the first of two scheduled recitals, Miss Davis offered an ambitious program which included arias by Haydn, Handel and Mozart, Lieder by Schumann, Mahler and Franz, and Swedish and Norwegian folksongs.

Miss Davis' vocal resources competently encompassed the requirements of this diversified list. A remarkable purity of intonation characterized her singing. The Handel Care Selve, and to an even greater extent the Lieder group, profited from an intelligent use of color. Especially noteworthy in this regard were Mahler's Ich atmet einen Lindenduft and Schumann's Du bist wie eine Blume. In the Norwegian Echo Song her admirable breath control permitted her the virtuoso touch of sustaining a tone through a crescendo and decrescendo with dazzling effect. Her diction, too, was of a high order, and she sang in Norwegian as well as German, Italian and English.

Her lowest tones tended toward breathiness, however, and there was an occasional lapse from pitch in the upper extremity. She did not cope altogether successfully with the coloratura passages of the Ach, ich liebe, from Mozart's Entführung aus dem Serail.

The evening provided a touch of novelty in Miss Davis' reading of a brief sketch of the life of Jenny Lind. Stuart Ross was the capable accompanist. A.B.

Tibor Serly Concert Town Hall, Feb. 27

Mr. Serly conducted a program which offered three of his own works. In two of these, a concerto and a rhapsody, both for viola and orchestra, Emanuel Vardi was soloist. The third, a Contrapuntal Divertissement for Wind Instruments and Percussion, was, like the rhapsody, heard for the first time. A short suite drawn from Bartók's Mikrokosmos again represented Mr. Serly, who had arranged four of these pieces for piano and strings. Also listed were the Beethoven Fourth Piano Concerto, in which Miklos Schwalb was soloist, and Mozart's Symphony in E flat, K. 543.

Mr. Serly, a pupil and ardent disciple of Bartók, went to his teacher's collection of Hungarian folksongs for the thematic material of his rhapsody. Though he retained the Bartók harmonizations, he developed the themes in a light vein reminiscent rather of Enesco.

Yet, a greater definition of idiom characterized the Rhapsody than the considerably earlier Divertissement and Concerto. The Divertissement, scored for fourteen wind instruments and percussion, was something of an exercise in contrapuntal devices, more academic than expressive. The concerto suffered from an almost unrelieved fullness of harmonic texture. Further opaqueness resulted from orchestration which, if in many ways very competent, was persistently loud and strove for too many climaxes. The work was mainly remarkable for the

skill with which Mr. Serly wrote for viola.

Mr. Vardi performed both the Concerto and the Rhapsody with superb technique and style. Mr. Serly conducted his own compositions surely and firmly. The Mozart Symphony and the Beethoven concerto received rather pedestrian readings. A.B.

Kensley Rosen, Violinist Carnegie Hall, Feb. 27

Kensley Rosen, 28-year-old Seattle violinist who made his New York debut in Times Hall more than a year ago, left an excellent impression with his first Carnegie Hall audience. He comports himself with ease on the concert stage and has an unusually friendly smile. His playing style is based on a clean, direct approach to musical values, with little or no emphasis on technical histrionics. In fact, his feeling for music goes beyond his technical development. Though his left hand is adroit and his tone warm and plastic, lending itself willingly to refinements of shading and nuance in cantilena passages, he has difficulty in preserving tonal clarity and the contour of melodic line in rapid bowing work.

Mr. Rosen obligingly placed the Tartini-Kreisler Devil's Trill first on his program, so that latecomers were not cheated of the more momentous works presented. These were Beethoven's Sonata in D major, Op. 12, the Adagio from Bruch's Concertpiece, Op. 84, the Bach Chaconne, Schumann's Sonata in A minor, Op. 105, and Bartók's Rhapsody No. 1.

In the Beethoven work, Mr. Rosen soon captured a mood of gaiety and gently shaped it into a prevailingly cogent discourse in drollery. The most coherent offering of the evening, however, was the Bruch piece, in which technical capacity was no issue and Mr. Rosen's flair for expressive nuance within a sustained

melodic line was given free rein. The work had a surprising grandeur, sweep, and drama. With the Bach Chaconne, he toiled and perspired manfully, stamping his foot occasionally in his desperate eagerness to get at the heart of the work. His exposition was not at all hackneyed, and many arresting, even original touches appeared here and there; but though the work was within his grasp musically, it was technically beyond him. The same obstacle was encountered in lesser degree in the Schumann sonata, which was beautifully conceived throughout but just a bit ragged in performance. The Bartók Rhapsody came off very well indeed, for the nervous, somewhat hectic substance of the work does not demand technical exactitude for its successful performance so much as a feeling for its changing rhythms and palpitating moods, and this latter quality Mr. Rosen had. Otto Herz was a capable accompanist. G.

Lotte Lehmann, Soprano, Town Hall, Feb. 29, 3:00

The Hugo Wolf program which Mme. Lehmann offered at this recital brought out her greatest powers as an actress and psychologist, as well as a singer. Fortunately, her insight into the songs did not mislead her into more than an occasional moment of overemphasis of their purely dramatic texture. It was predominantly in the coloring of vowel sounds, the exquisite phrasing, the subtle inflections and unerring sense of textual and musical significance that Mme. Lehmann revealed her comprehension of these incomparable Lieder. She sang always with a full knowledge of her vocal resources, wisely husbanding strength where it was legitimate to do so and occasionally quickening the tempo in order to sing a long phrase in one

(Continued on page 46)

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RECITALS

(Continued from page 45)

breath. The recital was an impressive demonstration of technical intelligence, quite apart from its musical beauty.

It would be next to impossible to single out any interpretation as superior to the others, for this was one of Mme. Lehmann's memorable afternoons, when everything went exactly as she and her audience seemed to want it to go. But the Mörike songs were especially poignant. The fascinated horror implicit in the *Peregrina* No. 1 and the heartbreak of *Heimweh* are as moving the 20th time one hears Mme. Lehmann's performances as they are the first. Nor should one pass over her *Anakreons Grab* without mentioning her miraculous treatment of Goethe's poem and of the intricate rhythm of Wolf's melodic line. The entrancing humor of the *Elfenlied* and the impetuous passion of *In dem Schatten meiner Locken* and *Er Ist's* revealed the range and power of Mme. Lehmann's voice as well as her keen imagination. As always, the accompaniments of Paul Ulanowsky were an inseparable element of the interpretations. Differently they might conceivably be played, but never more sensitively or eloquently.

R. S.

Edison Harris, Tenor

Town Hall, Feb. 28, 5:30

Mr. Harris offered an ambitious program which included Handel arias, a group of French songs, *Lieder* of Schumann and Schubert, and contemporary American works.

The singer gave evidence of a



Wallingford Riegger Joseph Schuster

musical imagination that readily applied itself to the stylistic demands of this diversified list. With the aid of his adequate diction, intelligent phrasing, and excellent breath control, he conveyed the varied moods of Handel's *Rend'il sereno al ciglio*, Hahn's *Infidélité*, Schubert's *Der Schmetterling*, and John Duke's *Bells in the Rain*, to mention only the most successful item of each group.

On the other hand, Mr. Harris revealed serious deficiencies in vocal technique. Only in his middle register did he achieve any warmth of tone, for in the upper extremity his voice quality became edgy, and his lowest tones lacked support.

A. B.

Alton Jones, Pianist

Town Hall, Feb. 28, 3:00

Alton Jones' conservative program listed lesser works by Haydn, Debussy, Prokofiev, Liszt, and Bartók, and offered Franck's *Prelude, Chorale and Fugue* as its major item.

The pianist met the technical requirements of his selections with the confidence of long experience, but he failed to convey much stylistic differ-

entiation among the various works. He took the Prokofiev *Suggestion Diabolique* at so discreet a pace that the work suffered from the lethargic sentimentality that pervaded most of his playing. He applied the dreaminess appropriate in Debussy's *Soirée dans Granade* to a Prokofiev gavotte, with damaging results to its crisp outlines. On the other hand, he effectively projected the nostalgia of two Bartók rondos on folk tunes.

A. B.

New Friends of Music.

Town Hall, Feb. 29, 5:30

A whale of a Beethoven program occupied the patrons of the New Friends of Music this last February afternoon. Either the second Rasmowsky Quartet, Op. 59, No. 2, or the "sick man's quartet"—the prodigious A minor, with the long and mystical Song of Thanksgiving in the Lydian Mode—is a meal in itself. The two on one and the same occasion, with the hard-shelled and enigmatic C major Sonata for Cello and Piano, Op. 102, No. 1, as an additional morsel, add up to a dish that taxes even a robust digestion. It was almost 7:30 in the evening when the last sated hearer staggered out of Town Hall.

The members of the Paganini Quartet, Karl Ulrich Schnabel, pianist, and Joseph Schuster, cellist, were the artists who administered this copious fare. Robert Maas, the cellist of the Quartet, being ill, was replaced by Gabor Rejto, who fitted admirably into the ensemble. Apart from rather numerous flaws of intonation on the part of Henri Temianka, the first violinist, the organization presented the two great works with exceptional finish and subtlety of feeling. The A minor masterpiece, particularly, was something to remember and the listeners sat gripped and breathless through the spiritual infinities of the *Molto adagio*.

Less can be said for the ensemble achieved by Messrs. Schnabel and Schuster. The cellist achieved by far the better musical results of the two, and penetrated much deeper below the surface of this always problematic work. The pianist, on the other hand, played with hard, brittle tone and a prevailing superficiality of effect. Under the circumstances, the interpretation never attained an appreciable balance or a true mutuality of understanding.

H. F. P.

John Feeney, Tenor

Carnegie Hall, Feb. 29

John Feeney, Irish tenor, was heard in his annual recital on Feb. 29. Since 1940 his New York appearances have exercised a widespread appeal and the program he offered on this occasion resembled those he has given in previous years. Songs and arias by Handel, Haydn, Schumann, Puccini and Torelli were followed by a quantity of Irish folksongs, with which Mr. Feeney harvested the most enthusiastic applause of the evening. Collins Smith furnished capable support at the piano.

N.

Music of Palestine,

Broadhurst Theatre, Feb. 29

A program of diversified character, entitled *Music of Palestine*, was presented by the American Fund for Palestinian Institutions. It was described officially as a "concert-narrative featuring Palestinian music and Palestinian musicians." With Philip Bourneuf, as master of ceremonies, the elaborate schedule offered songs, piano pieces, flute music, violin solos and dances of various descriptions. The performers included Joseph Bernstein and Zvi Zeitlin, violinists, who, accompanied by Robert Starer, played compositions by Ben Haim, Lawry, Achron and Gorchov; Hillel Rabinovitch, flutist; Rivka Mahat, soprano, in songs by Nardi, Gorchov

and Pugatchov; Robert Starer, pianist, who played a prelude and toccata of his own; Rema Weitz, mezzo-soprano; Paula Padani, dancer, and Sarah Osnath Halevy, contralto and mime. A large audience attended.

N.

Music by Wallingford Riegger

Times Hall, Feb. 29

The Metropolitan Music School, of which he is a faculty member, sponsored a one-man show of Wallingford Riegger's music for the double purpose of drawing attention to the scope of Mr. Riegger's work and bidding for public interest in the school's expansion program. Six compositions, ranging from 1910 to 1947 in date of composition, were presented by a variety of performers, both professional artists and students of the school. The composer himself accompanied Betty Gladstone, soprano, in three songs composed in 1910, and was the subject of laudatory post-intermission remarks by Samuel L. M. Barlow.

During the first decade represented in the program Mr. Riegger's music foreshadowed none of the experimentalism which was to mark his subsequent compositions. The 1910 songs, in their innocent sentimentality, might have been written by Mrs. H. H. A. Beach. The Trio in B minor, for piano, violin, and cello, a memento of 1920, was pretentious and of grandiloquent, supercharged with sequential melodic buildups and emotional excesses, and reminiscent of nearly everyone from Glazounoff, Glière and Chausson to Brahms and Henry Hadley.

It is greatly to Mr. Riegger's credit that he turned away from the strained, overwrought style that made the Trio seem an interminable ordeal, in order to seek a more economical and less decadent mode of expression. His initial experiments between 1920 and 1932 were not documented in the concert; but in the lat-

(Continued on page 47)

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RECITALS

(Continued from page 46)

ter year he brought forward a highly dissonant, kinetically stirring two-piano score for Martha Graham's dance, *Evocation*. He continued his contribution to the modern dance with *The Cry*, for Hanya Holm (1935) and *New Dance*, for Doris Humphrey (1937). It was in these works that he earned his first public reputation as a modernist.

More recently he has concentrated upon chamber music, with a set of *Duos for Three Woodwinds* (1943)—brief three-movement pieces successively for flute and oboe, flute and clarinet, and oboe and clarinet—and a *Sonatina* for violin and piano (1947).

In the *Duos*, written in the 12-tone technique, Mr. Riegger shows a discriminating ear for instrumental timbres. None of the three pieces achieves a free rhythmic flow or a satisfying structural integration, however, for the composer relies too exclusively upon the practice of bandying tiny thematic motives back and forth between the two instruments. This treatment not only leaves each movement jumpy and piecemeal, but tends to substitute antiphonal solo phrases for the genuine two-voiced counterpoint which ought to be present to give the music long line and vitality of texture. The *Sonatina*, less given to brief explosive interjections, attains considerably more expressive lyricism. C. S.

Musicians Guild, March 1

Everything about this concert was perfect: the program, the performances, and the rapport between the artists and the audience. The evening opened with Mozart's *Divertimento* in E flat, K. 563, played by Joseph Fuchs, violinist, Lillian Fuchs, violist, and Leonard Rose, cellist. This work, a product of the composer's fullest maturity, is a miracle of thematic beauty and structural mastery. Every phrase, every accent was lovingly treated by the three interpreters. The warmth and spontaneity of their playing was matched by its exquisite taste and brilliance. Such passages as the poignant concluding episode of the *Adagio* and the marvelous fugato development in the final *Allegro* stick in the memory as instances of flawless integration and musical comprehension.

Mr. Rose and Frank Sheridan performed Zoltán Kodály's *Sonata* for cello and piano, Op. 4, which was composed in 1909, when Kodály was in the midst of his folk music research with Bartók. This interest is reflected in the first movement of the sonata, a stirring fantasia with long passages of rhapsodic melody for cello alone, in which exotic scales and turns of harmony abound. The second part, a spirited *allegro*, reflects the influence of Debussy and is formally somewhat tentative. Despite its structural weaknesses, the work abounds in vitality and rhythmic life. Mr. Rose immersed himself completely in the work and Mr. Sheridan played the tricky piano part ably, if somewhat less passionately than his colleague.

Only the supreme eloquence of Schönberg's *Verklärte Nacht* could have brought the concert to so satisfying a close. The Kroll Quartet, assisted by Carlton Cooley, violist,



Above, Ralph Kirkpatrick and Alexander Schneider, who gave a joint recital



Left, Nikita Magaloff, pianist

and Alan Shulman, cellist, gave a memorable performance of this apotheosis of the romantic era in music. The shimmering color, impeccable balance and sensitive phrasing of their interpretation rivalled the high quality of the early Mozart performance. Altogether this was one of the most treasurable evenings of a season which has been extraordinarily brilliant. R. S.

Nikita Magaloff, Pianist, Carnegie Hall, March 2

The fascination which Brahms' massive and lumbering F minor *Sonata* exercises on a multitude of pianists least qualified to play it has been one of the curiosities of the current season. Nikita Magaloff, formerly accompanist to Joseph Szigeti and related by marriage to that illustrious violinist, contributed a disheartening performance to the epidemic at the start of a generally robust recital. It was a rough, noisy and superficial reading, full of erratic rhythms and obscured by inept pedaling. As usual under such circumstances, the work seemed about twice as long as it is.

Mr. Magaloff did not greatly improve matters when he addressed himself to Mozart's C major *Sonata*, K. 279, or to Chopin's A flat *Balade*. The former was dispatched with more clarity and securer rhythmic control than the Brahms but showed, for all that, little grace or sensitiveness. Chopin endured a good deal of pounding. So, too, did the *Fantasia Baetica*, of Manuel de Falla, as well as a velocity far more in place, here, than in the earlier pieces on the program. In Ravel's *Ondine* and a pair of transcribed extracts from Stravinsky's *Petrushka* it was possible to admire the brilliancy and speed of Mr. Magaloff's technical address. But *Ondine*, especially, offers room for an imaginative subtlety hardly conspicuous in this pianist's equipment. H. F. P.

Suzanne Bloch and Ensemble Times Hall, March 2

A delectable program of instrumental and vocal music of the 16th, 17th

and 18th centuries was offered by Suzanne Bloch and her colleagues in this unusual concert. The performers were Miss Bloch, playing the lute, virginals and recorder; Eugene Morgan, baritone; Joyce Flissler, violin; Paul Smith, recorder; Nina Courant, viola da gamba; Hannah M. Everett, virginals; Joseph Precker, lute; Frances Jeffery and Priscilla W. Stephens, sopranos; Elizabeth Johnson and Janet M. Malcolm, altos; John Beaven and Marvin K. Cawthon, tenors; and Edward Costigan and Ralph L. Horst, Jr., bases.

The evening began with lute solos by early Italian and Elizabethan masters. Psalms for voices and lutes by Robert Tylour, Adrien Le Roy and Richard Allison followed. Solos for the virginals by Bull, Gibbons, Byrd and an unknown Elizabethan composer led to a group of Dowland airs. A set of Locatelli variations for violin and lute, a group of 16th-century songs to the lute and Robert Wood-

cock's *Concerto* for descant recorder, virginals, violin, tenor recorder and viol da gamba rounded out a richly satisfying program. E. B.

Ralph Kirkpatrick, Harpsichordist; Alexander Schneider, Violinist, Town Hall, March 2

Invariably, the joint recitals of Ralph Kirkpatrick and Alexander Schneider command respect by reason of the unity of interpretative purpose, good taste and high sincerity these artists bring to this form of team work. Their program this time was chiefly devoted to the conscript fathers, with a single—and pretty futile—gesture in the direction of the present. Contemporary inspiration was embodied in a woeful *Sonatina* by Walter Piston. This pill the players sweetened with Mozart's *Sonata* for violin and clavier in E flat, K. 302, the fourth of Bach's six so-

(Continued on page 48)

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RECITALS

(Continued from page 47)

natas for that combination (in C minor), Veracini's Sonata in A and Mozart's in D, K. 306.

The recital left one only partly satisfied, at best. And the chief reason for this was the consistent failure of the performers to achieve a true instrumental balance. With singular persistence the tone of Mr. Schneider's violin virtually obliterated the frail sounds of Mr. Kirkpatrick's harpsichord, which was audible only in occasional solo phrases. A cembalo, after all, should be heard as well as seen. If it is no more than a visual concert appurtenance, one has the right to assume that something is wrong. If the fault does not lie with the player or the particular instrument, and we know the harpsichord is capable of more varied timbres and larger dynamics than most persons give it credit for, then the violinist has the duty to curb the volume of his tone. It is difficult to believe that either Bach or Mozart would have countenanced so dubiously balanced an ensemble as Messrs. Kirkpatrick and Schneider provided on this occasion. H. F. P.

Collegiate Chorale Carnegie Hall, March 2

Charles Ives' Sixty-Seventh Psalm and Three Harvest Home Chorales,

which opened this third annual sponsor's concert, are magnificent. Not only are they revolutionary in their harmonic and contrapuntal plan, but they have a piercing beauty which transcends such mundane considerations. The greatness of Ives as a visionary is clearly discernible in these pieces. He belongs to the tradition of Emerson, Melville and Whitman. This music is as vast in its emotional implications as Moby Dick. The harvest of which Ives sings is no neighborhood festival but the eternal battle between life and death, the renewal of mankind through love and fertility which Martha Graham has depicted so memorably in Dark Meadow.

The Sixty-Seventh Psalm is a complex of more or less static harmonies in which the subtlest of modulations are constantly shifting the emphasis of tonality. A more gorgeous sound probably never emerged from a chorus than the opening of this work.

Far more dissonant and contrapuntally developed are the three Chorales, which had their New York premiere on this occasion, approximately a half century after their creation. Polytone and polyrhythm are employed in all three, yet there is no trace of muddiness either in the spirit or the texture of the music. Everything sounds; everything shakes the listener with its immediacy of feeling; not one note is lost in the baffling web, though the performers are given considerable freedom as to how they are to perform these labyrinthine scores. Ives has used the organ and a small orchestra, largely of brass, to reinforce



John Charles Thomas



Morley and Gearhart

the chorus and to provide a variety of tone color in his introductions. Here again his genius for unusual sonorities comes to the fore. The superimposed triads in The Harvest Dawn and the poignant chords in swaying rhythm at the opening of the Lord of the Harvest establish a ground, so to speak, upon which the vocal colors are applied. Robert Shaw and the Collegiate Chorale covered themselves with glory in these fiendishly difficult pieces, which were repeated just before the intermission.

Hindemith's Five Songs on Old Texts (which has become a tour de force for the chorus) and Mozart's Requiem completed the program. The soloists in the latter work were Susanne Freil, soprano; Beatrice Krebs, contralto; Robert Holland, tenor; and Paul Ukena, bass. Only a masterly performance of the Mozart could have stood up against the impression created by the Ives, and unfortunately Mr. Shaw failed in the 18th century masterpiece where he had triumphed in the 20th. The rhythm was loose and inaccurate; the orchestra was sacrificed to the chorus; and the fugues were sung in that unpleasant jouncy staccato-legato style which is becoming a mannerism with this young conductor. Of the soloists only Miss Freil sang with any distinction and even she found the going rather rough in several places. Elegance, precision, transparency and clarity of phrase were wanting in this performance, as well as the grandeur of conception inherent in Mozart's treatment of the Requiem text. But the Ives performances found both Mr. Shaw and his singers at their best. R. S.

Morley and Gearhart, Duo-Pianists Town Hall, March 4

Virginia Morley and Livingston Gearhart, in their first concert appearance since 1941, played with a delicate precision that was perfectly suited to the major works on their program. Stravinsky's Concerto per due Pianoforti Soli, written in 1935, and Debussy's En Blanc et Noir. The Stravinsky work was especially impressive, for the pianists played it with apparent ease, crisp attacks and an appropriate brittle tone.

The transcriptions of Bach's Adagio, from the Toccata in C major, and In Dir ist Freude, which opened the program, were played cleanly and, fortunately, without any attempt to imitate organ sonorities. The duo-pianists' small, dry tone was not suited to either the Nocturne transcribed from Fauré's incidental music to Harcourt's Shylock or Chopin's Rondo for Two Pianos, which were played in a too straightforward, expressionless manner. The recital concluded with Mr. Gearhart's transcriptions of Strauss' Rosenkavalier Waltzes and The Siege of Kazan, from Musorgsky's Boris Godunoff. E.B.

Anne de Ramus, Pianist (Debut) Times Hall, Mar. 3

Limiting her program to four composers, Miss de Ramus presented two major works, Mozart's Sonata in D major, K. 576, and Schumann's Davidsbündler Tänze and shorter items by Liszt and Albeniz.

Miss de Ramus displayed an uncommon musical sensitivity and a highly polished technique. In the Mozart sonata she achieved a cool clarity of outline touched by an expressive intimacy. In the Schumann Davidsbündler Tänze however, the poetic flow was hampered by too precise an articulation. Yet, if she failed to realize this work completely, it was not lacking in passages of great delicacy and warmth.

On the whole, Miss de Ramus' considerable gifts showed at the maximum in smaller items. An exquisite taste, ever in evidence, especially marked the Liszt and Albeniz. The nostalgia of the Waldesrauschen never degenerated into sentimentality, and the impishness of the Gnomens Reigen never became precious. The dark colors of Albeniz's Evocation escaped monotony by her application of a tone which was always bright and admirably focused. A. B.

John Charles Thomas, Baritone Carnegie Hall, March 5

John Charles Thomas, returning to New York after an absence of five years, drew an audience which packed the hall to capacity. Not only that, but enthusiasm ran high and applause was frenetic. Mr. Thomas designated his program Songs You Love to Hear.

In view of the length of time he has been before the public—his debut was made in 1912—one goes to hear him these days with curiosity as well as interest. The voice has lightened in quality and the low notes lack the volume they once had, but at the top, especially above the staff, the placement and the quality are impeccable. Mr. Thomas still sings with an amazingly even scale and the "passaggio" of the notes between the upper and mid-

(Continued on page 49)

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RECITALS

(Continued from page 48)
dle register is negotiated with a finesse which makes it impossible to say just where the change occurs.

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The early items, Handel's Where'er You Walk, and Alma del Core by Caldara, were merely "warmers-up." In Joseph Marx's Gebet, especially in the second section, he did some lovely singing, and the following Marx song, Ein Junger Dichter denkt an die Geliebte, was charming. The third Marx Song, Der Ton, though more on the dramatic side, was less interesting.

Beginning the second group was the hackneyed air from Purcell's The Indian Queen, not entirely in Mr. Thomas's genre. Following was the Whyte Lilye, wrongly ascribed to Ben Jonson, who wrote the words. No one knows who wrote the music; certainly not Jonson.

After the intermission, Mr. Thomas sang Donaudy's O, del Mio Amato Ben, and Sodero's arrangement of the Sicilian song, Amuri, Amuri, which he explained beforehand. The three songs in French which followed were all excellently done, Duparc's Chanson Triste being the best, a beautiful example of calm, legato singing. The final group consisted of English songs by Galloway, Engel, Roy, Malotte, Howells and an arrangement by Hall Johnson. One of the most successful pieces of the evening was Rossini's Largo al factotum, given as an encore. This was sung at an unbelievably rapid pace, but the audience loved it.

Throughout the evening, Mr. Thomas' diction in all languages he used, especially English, was impeccable. To the delight of the audience, the recital was interspersed with several humorous anecdotes and at the end, after a group of encores, Mr. Thomas delivered a short extemporaneous speech on the virtues of America.

H.

Alonzo Bent Estrada, baritone, gave a recital of songs and arias at Carnegie Recital Hall, Feb. 6. His program included Italian, German, Spanish and English songs, as well as arias by Mozart and Bellini. John Alstrand accompanied. . . In Town Hall, Feb. 10, Anna Russell appeared in what was termed a "satirical concert", made up of pieces written and composed by herself and presented in costume. Wayne Kirkland collaborated at the piano. . .

Giuseppe Costa, tenor, and Julia Dinore, soprano, assisted by the Fine Arts Ensemble, sang arias from Martha, La Bohème, Tosca and Cavalleria, as well as Italian popular songs at Carnegie Hall, Feb. 11. Frank Baselle accompanied. . . Times Hall housed a piano recital by Lillian Kamenetsky the afternoon of Feb. 15. Brahms' Handel Variations, Haydn's Fantasia in C, Mozart's D major Sonata, K 576, and a group of modern American pieces constituted her program. . . At the same hall, Ethyl Wise, soprano, gave her initial New York recital Feb. 19. Arias by Mozart and Handel, the Mad Scene from Lucia, songs by Fauré, Chausson, Schubert, Wolf and Marx, in addition to lyrics by Nordoff, Giannini, Work, Bliss and Warren made up her offerings. Sylvia Olden was at the piano. . . Aurita Moncada, Colombian pianist, appeared for the first time here in Town Hall the afternoon of Feb. 21, undertaking the Bach-Busoni Chaconne, Haydn's E flat Sonata, Musorgsky's Pictures at an Exhibition, and a group of works by Debussy, Turina and Albeniz.

Greta Kirsten, soprano, and Henry Strickrodt, pianist, gave a joint recital in Town Hall on Feb. 19. The former sang Schubert Lieder, in addition to arias and songs by Puccini, Rogers, Bizet and Strauss. Mr. Strickrodt's offerings included Beethoven's Sonata, Op. 27, No. 2, and works by Chopin, Bach and Moszkowski. He also accompanied Miss Kowski. He also accompanied Miss Hall Gracita Faulkner, soprano, was heard in her first New York recital, Feb. 29. Miss Faulkner, accompanied

by Edna Sheppard, sang among other songs, Rachmaninoff's To the Children, Strauss' Cécile, Debussy's C'est l'extase and Scarlatti's Le Viollette. . . Meanwhile, on the same evening, Lucie Bigelow Rosen, assisted at the piano by Carlos Salzedo, gave a theremin recital at Town Hall, which included compositions by Respighi, Satie, Lie, Musorgs'y, Berezowsky, Salzedo and Roussel. . . At Town Hall the afternoon of March 3, Ejnar Krantz, pianist, played works by Bach, Chopin, Brahms, as well as pieces by Swedish, French and Spanish composers.

OPERAS

(Continued from page 5)

his business within the bounds of good taste. His other associates were Felix Knight, Giuseppe Valdengo, Thelma Altman, John Baker, Anthony Marlowe and Ludwig Burgstaller. Pietro Cimara conducted. C. S.

II Trovatore, March 1

Cloe Elmo's highly theatrical portrayal of Azucena was by far the best feature of the sixth and final Trovatore. As Leonore, Daniza Ilitsch had not recovered from the cold which interrupted her performance in Aida on Feb. 21. The treacherous behavior of her voice gave her listeners many uneasy moments throughout the entire evening. Though none of the other principals was actually indisposed, most of the rest of the singing was listless and empty. Jussi Bjoerling, the Manrico, was not in his best form, and achieved less effect than usual with his high Cs in Di quella pira. Robert Merrill sang Di Luna's music stiffly, and made two prominent and rather rudimentary mistakes. The chorus was shockingly devoid of rhythmic precision, and under Emil Cooper's direction the performance seldom had either cohesiveness or inner life. Giacomo Vaghi, Inge Manski, Anthony Marlowe and John Baker rounded out the cast. C. S.

Peter Grimes, March 3

At the season's third performance of Benjamin Britten's Peter Grimes the cast was the same as the first performance Feb. 12, with the exception of Clifford Harvuot, who sang and acted the role of Ned Keene confidently in place of Hugh Thompson, who was indisposed; and Anthony Marlowe, who replaced the late Lodovico Oliviero as A Lawyer. Emil Cooper again conducted. N.

Aida, March 4

The cast of the season's sixth performance of Verdi's Aida was made up of familiar figures. Florence Kirk sang the title role; Margaret Harshaw was the Amneris; Kurt Baum, Radames; Leonard Warren, Amonasro; Philip Kinsman, the King; Giacomo Vaghi, Ramfis; Anthony Marlowe, a Messenger; and Thelma Votipka, a Priestess.

It was a rattle-trap performance, largely owing to the conducting of Emil Cooper, who blithely ignored most of the expression marks with which Verdi so carefully marked his score. To mention only one striking instance, the trumpet fanfare which accompanies Radames in the passage beginning: "Nel fiero anelito" in the Nile scene is marked leggierissimo e staccato. But the roar of brass which emerged from the pit at this point would have been more appropriate in the triumph scene against a full chorus.

Miss Kirk's Aida has the makings of a distinguished characterization. Messrs. Baum and Warren made themselves heard to good effect in spite of the competition in the orchestra. And the ballet evoked memories of the Hippodrome, in more ways than one. R. S.

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THE STORY OF MUSIC IN TEXAS: *A Study in Vitality*

(Continued from page 7)

lary Mrs. Jules Schneider and Mrs. Jules Roberts.

Fried's backers were two enthusiastic young business men, the late Harold J. Abrams and Arthur L. Kramer. Both were better than average violin and viola players and Kramer at one time was a vaudeville pit leader. Abrams was the son of the founder of the Texas & Pacific Railroad and Kramer had graduated from the University of Texas as a lawyer. After ten years' practice he became president of one of the larger department stores.

Abrams was usually president and Kramer vice-president of the Dallas Symphony Society during Fried's day. In 1925 Abrams, already suffering from a disease later to prove fatal, asked Kramer to assume the presidency.

Public-Spirited Patron

Kramer, who had been vice-chairman of the Municipal Music Commission, raised the orchestra's subsidy from business men and firms, and directed its destinies until 1939. He was responsible both for the reorganization of 1925 and for the more ambitious plan instituted in 1938 when Jacques Singer, young violinist from Stokowski's Philadelphia Orchestra, was installed as conductor.

Kramer was in temporary ill health when he gave up the orchestra, but has continued active in its affairs. In 1939 he inspired the Dallas Grand Opera Association, which is responsible for the annual visits of the Metropolitan.

The orchestra continued under Singer's spirited leadership until 1942, when a third of its personnel, including the conductor, went into war service.

Rightly or wrongly, the civic leadership did not think 1942 the time to reform the orchestra. Promptly after V-E Day, 1945, a sum of \$200,000 was subscribed to resume activity. D. Gordon Rupe, Jr., investment banker, came into the picture as a young president in a hurry. In six weeks' time an 85-piece orchestra of experienced players had been recruited from far and wide, and Antal Dorati, known for his musical direction of ballet companies, was named conductor.

Houston and San Antonio had not been idle during the war. Max Reiter, who went to San Antonio in 1939, was able in 1944 to raise \$135,000 to transform his patchwork orchestra into one of the nation's important ensembles.

Houston's orchestra, which had been growing steadily since 1935, took advantage of the swollen income period to lift itself into the major class. This orchestra dates back officially to 1913, with some sabbatical seasons as in Dallas. Its conductors have included Uriel Nespoli, Modeste Aloo, Frank St. Leger, Alfred Hertz and Ernest Hoffmann. Mr. Hoffmann brought it to its present eminence in an 11-year term that ended in 1947. Guest conductors were used in 1947-48.

Early Days of Opera

The Metropolitan Opera company, managed and partly owned by Heinrich Conried, presented Parsifal in Dallas in 1905. Prices between \$2 and \$7 were charged for seats in the red-plush Dallas Opera House. Otherwise small touring companies like Henry Savage's gave Dallas what opera it heard for a decade. In 1912 the new Chicago Opera Company, consisting of many singers from Oscar Hammerstein's Manhattan Opera, signified interest in touring the southwest annually. The Dallas Chamber of Commerce promptly appointed a

grand opera committee, familiarly known as the E. L. Club. Successive chairmen were Elmer L. Scott, Edgar L. Pike, Edgar L. Flippen and Eli L. Sanger.

The Chicagoans were guaranteed around \$12,500 a performance, which is just about what it takes to get the Metropolitan on a Dallas stage today. The first Chicago season opened early in 1913 and brought such sensations as Luisa Tetrazzini as Lucia, Mary Garden as Thais, Mario Sammarco as Tonio and Charles Dalmores and Clarence Whitehill in Die Walküre. Campanini, Sturani and Charlier were among the conductors. Each performance virtually filled the Fair Park Coliseum, a 4,300-seat livestock arena with a large stage at one end.

In 1914 there were fewer sensations, since Maggie Teyte and Mary Garden, announced as leading artists, were both ill. The most prominent singer was Titta Ruffo, who sang both Tonio and Rigoletto.

The annual Chicago seasons were not to be so regular, but Dallas remained geared for something. Max Rabinoff's Boston National company with Zenatello, Gay, Bassi and Riccardo Martin, teamed one year with Anna Pavlova's ballet, came in 1915 and 1916.

Fortune Gallo's hardy San Carlo company began making annual stops either at the Opera House or at the Coliseum, asking no guarantees from anybody.

The Chicagoans wanted to return in 1918 and repeated their visits for three seasons. In 1919 and 1920 Antonio Scotti brought his company, almost a Metropolitan outfit, for seasons that were financially disastrous.

The Chicago Civic Opera, thoroughly reorganized, undertook to re-annex the territory in 1923, introducing Edith Mason, Feodor Chaliapin and others new to Dallas stages. In 1924 the Chicago Civic Opera had to play in the downtown vaudeville house, the Majestic, since the Coliseum had been converted to other uses and the new Fair Park auditorium was still on the architect's drawing board.

Chairmanship of the Grand Opera Committee had passed to Herbert Marcus, who was relying on the new auditorium, opened in 1925, to revitalize these annual festivals. It was not until 1927 that a Chicago company



Dr. Paul Van Katwijk, dean of music of Southern Methodist University and conductor of the Dallas Symphony from 1925 to 1936



The late Carl Venh, conductor of the Dallas Symphony from 1911 to 1914 and later its concertmaster



Mr. D. Gordon Rupe, Jr., President of the Dallas Symphony Society

season could be arranged. Another festival took place in 1929, the last before the Chicago Civic Opera met its own consuming troubles in the depression. For the next decade opera was either home-produced or given by peripatetic troupes. The San Carlo prospered for five years with some of its better productions, housed in the downtown Majestic Theater.

While there were many artistic excitements in the sporadic Chicago Opera visits, the Chamber of Commerce crowd had a nagging feeling that Dallas was not getting the best. For years Dallas had looked enviously at Atlanta, which had not only the Metropolitan's only date far from home, but also veto rights on its appearances anywhere south of the Mason and Dixon Line.

The story goes that Mr. Marcus or Mr. Kramer made a point of popping in on the Metropolitan management once or twice a year, each time either was in New York, and reiterating Dallas' demands that the opera tour the southwest. This went on for ten years.

On one such routine call early in 1939, Mr. Kramer was told that the Metropolitan was interested in visiting Dallas in April. Could Dallas make necessary financial arrangements? Kramer hopped the next plane for home, called 23 civic leaders into a meeting, and by late afternoon telegraphed Messrs. Johnson, Ziegler and Lewis that Dallas was ready.

The probabilities of a deficit could not exceed \$10,000 or \$15,000. The underwriting, however, has gone to \$182,000 just because underwriters have first call on tickets.

Grace Moore in Massenet's Manon was the star of the first performance in April, 1939, and she closed the visit as Mimi in La Bohème. The Metropolitan returned in 1940, 1941 and 1942, after which wartime travel restrictions stopped opera for the duration. The visits were resumed in 1946, with the region more interested than ever. Gross receipts for four performances in 1946 were \$116,000 and in 1947 were \$112,000. Mr. Kramer says there has never been a loss on a Metropolitan season. The underwriters have yet to pay their first dollar toward a deficit.

In 1947 the Metropolitan asked Dallas to waive its exclusive Texas rights and permit two performances each in Houston and San Antonio. This was done with little noticeable effect on the Dallas box office. This year, Los Angeles and other points west have been added to the spring itinerary but Houston and San Antonio will hear the Metropolitan no more. Dallas will be the only southwestern stop.

The Metropolitan in Dallas has been a strange sort of magnet. Out of town ticket purchases have been registered from as many as 30 other states. Parties have come from Washington and Oregon, Iowa, Wisconsin, Colorado, Arizona, New Mexico and California. Mexico City and Monterrey are usually represented by large delegations.

Houston will miss the Metropolitan. San Antonio, however, will be just as happy without it. The San Antonio Symphony stages its own three-opera festival with top stars every February and the moneyed interests prefer to underwrite this activity.

It would be pleasant to touch up this picture with a ten-gallon hat and a red bandanna handkerchief. Unfortunately the annals of musical Texas contain no episodes with yipping cowboys. The Metropolitan centers of Texas have grown like any other inland American city, and with increased population has come a richer cultural life.

The musical tradition was brought to the frontier by teachers from the studios of Liszt, Leschetizky, Wieniawski, Hellmesberger and Auer. The better artists never lacked audiences.

To this day there is emphasis on goodness rather than bigness, an attitude not generally regarded as typical of Texas. Anyhow, just the other day a gathering of Dallas business men spoke with pride of the fact that Paul Hindemith's Symphonia Serena was identified on a Boston Symphony broadcast as a work commissioned by the Dallas Symphony.



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THE NEW YORK TIMES
TUES., FEBRUARY 24, 1948

WILK IN RECITAL AT CARNEGIE HALL

Violinist's Program Includes
Hindemith Sonata, Mozart
Concerto and Bach Fugue

Maurice Wilk's violin playing at Carnegie Hall last night had that most precious of gifts—a personal, deeply rooted and sound musical instinct. Nearly every work he undertook bore the stamp of a musician with something to say. The result was that the music came out vibrant and expressive. The listener's attention was not riveted on the technique or cleverness of the young violinist but on the music he was discoursing.

The music, moreover, was expressive according to its own laws. Corelli-Kreisler's "La Folia" had a classic dignity and spaciousness. Hindemith's slickly assembled Sonata in C was done with a feeling for its style and period. Mozart's Concerto No. 5, in A, had elegance of line without losing its essential depth of emotion, especially the slow movement. Bach's Fugue in A minor for violin alone had breadth of architecture. Halsey Stevens' Rondo, in its first performance, went with modern dash and color. And so on through the program.

It goes without saying that to be able to accomplish such stylistic variety Mr. Wilk would have to be a musician of maturity. He is. Everything is molded to the one purpose of communicating the composer's thought. Fortunately, the young violinist has sufficient technique for his purposes. His tone is generally clean and accurate and can be rich, if need be. In a work like the Bach it tended to go reedy last night, but that was a rare fall from grace. Throughout the program he had accomplished support from Brooks Smith at the piano.

Mr. Wilk does not belong to the spectacular school of fiddlers. One would guess that his vogue will grow slowly for this reason, but one would also guess that it will go far.
H. T.

Eleanor de Sayn
Washington Star

maurice WILK

N. Y. HERALD TRIBUNE
TUES., FEB 24, 1948

Maurice Wilk

Violinist Presents a Program
at Carnegie Hall

Maurice Wilk, who was heard in a recital in Carnegie Hall last night, is one of the most gifted of our younger violinists. In an exacting program which included "La Folia" of Corelli-Kreisler, Hindemith's Sonata in C, Mozart's A major Concerto, Bach's Fugue in A minor for violin alone, a new Rondo by Halsey Stevens, two Paganini-Kreisler Caprices and Ravel's "Tzigane," he revealed musical and technical accomplishments quite out of the ordinary.

What is most impressive about Mr. Wilk's work is its blend of stylistic maturity and innate musicality, a combination rarely encountered in so young a man. His technique was fully equal to all demands made upon it, yet it was utilized for purely expressive purposes, except when display was the composer's objective. He was as much at home in the classic products of Corelli, Bach and Mozart as in the music of his contemporary, Hindemith, plumbing to the core of each work, finding for each the apposite tonal investiture and structural valuation. The juxtaposition of the delicacy and lyricism needed for a convincing realization of Mozart's ideas in the A major Concerto with the impassioned breadth required for a telling account of Bach's A minor Fugue offered striking proof of Mr. Wilk's wide interpretive gamut.

Halsey Stevens's Rondo is slickly tailored along Hindemithian lines with a nod here and there to Copland. Mr. Wilk expended the same amount of pains in his traversal thereof as he had on the more important items on his program.

J. D. B.



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